



EVERSON MUSEUM OF ART

of Syracuse and Onondaga County, State and James Streets, Syracuse, N.Y. 13203 GR 4-6064

Office of the Director

January 19, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Your painting "Rough Sea off Cape Split, Maine" which has been loaned to our exhibition AMERICAN PAINTING FROM 1830 has been shipped to you today by REA Express. The enclosed loan form should be signed and returned upon receipt of this work.

The exhibition has been very well received by museum visitors and I wish to again thank you for your generosity in loaning to this show.

Sincerely yours,

Max W. Sullivan
Director

z:amv

Enclosure

Not to be published information regarding sales transactions, research or responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. MILTON LOWENTHAL 1450 PARK AVENUE NEW YORK 28, N. Y.

Jan. 10th

Dear Edith,

We are so very happy about the wonder-
ful progress which you are making!

Wonder if you would be able to get
us a photo of our O' Keefe. "Ran's
Head, Hollyhocks and Little Hills," as we
never did get one for our scrap-book.

Hope to see you soon.

Fondly,

Edith

PAINTINGS AND SCULPTURES - MR. AND MRS. LIVING BROWN, BROOKLYN, NEW YORK

JAN ~~June~~ 10, 1966

		Current insurance value	
1.	Stuart Davis, "Boats", 1917, pencil drawing, 16x14"	350	300
2.	Stuart Davis, "Gloucester", 1924, watercolor, 22x15"	750	1000
3.	Stuart Davis, "Gloucester Sunset", Gloucester, 1955, 17x12 1/2"	850	1400
4.	Stuart Davis, "White Walls", 1959, oil, 12x9"	1200	1400
5.	Preston Dickinson, "Still life with Conch shells", 1925, 21x18", pastel	2500	2400
6.	Arthur O. Dove, "Outlet Oak's Corner", 1937, oil, 18x11"	825	1600
7.	Arthur O. Dove, "Harbor Bunk", 1940, watercolor, 7x5"	150	250
8.	Arthur O. Dove, "Centerport Series #7", 1940-oil, watercolor, 9x5 1/2"	300	400
9.	Arthur O. Dove, "Centerport Series #8", 1941, watercolor, 7x5"	250	300
10.	Arthur O. Dove, "Centerport Series #9", 1941, watercolor, 7x5"	250	300
X 11.	Lionel Feininger, "Main Harold", 1944, watercolor, 12x12 1/2"	900	2400
12.	Marcel Hartley, "Flower", circa 1916, oil, 12x16"	936	832
13.	Yasuo Kuniyoshi, "Landscape with Pond", 1919, oil, 20x16"	1500	1236
14.	Yasuo Kuniyoshi, "Miss Grace", 1921, drawing (ink), 12x10"	200	400
15.	Yasuo Kuniyoshi, "Owl and His Mother", 1922, drawing (ink), 11x10"	450	700
16.	Yasuo Kuniyoshi, "Reclining Nude", 1930, pencil drawing, 16x13"	650	624
17.	John Marin, "Shower", 1918, watercolor, 15x12 1/2"	2836	2000
18.	John Marin, "Lions in the Ring", 1941, watercolor, 10x8 1/2"	500	850
19.	John Marin, "Sunset-Cape Split, Maine", 1943, watercolor, 14x5-3/4"	467	750
20.	John Marin, "Related to the Sea", 1944, watercolor, 20x15"	800	3000
21.	John Marin, "Saco Falls-Maine", 1950, watercolor, 11x8-1/4"	450	1200
22.	John Marin, "Pertaining to West New Jersey", 1950, oil, 15x12"	750	1400
23.	John Marin, "Prospect Harbor-Maine", 1952, oil, 12x13"	1000	2000
24.	George L. K. Morris, "Jersey Hockburn", 1962, casein, 21x18"	257	312
25.	Georgia O'Keefe, "Feather and Brown Leaf", 1935, oil, 20x15"	1000	1800
26.	Georgia O'Keefe, "Red and Blue", 1916, watercolor, 12x9"	750	1000
	#1		
27.	Frederick L. Otteson, "Space Conception #10", 1963, casein & metallic, 21x18"	150	
28.	Ben Shahn, "The Smoke Filled Room", watercolor drawing, 8x7"	70	200
29.	Ben Shahn, "Boat of the Atoll (Lucky Dragon Series)", ink drawing, 1957, 10x7-1/4"	750	
X 30.	Reuben Tan, "Black Horizon", 1951, oil, 14x10"	250	400
31.	Tsang Tsao-tse, "Shan Ling", 1959, collage, 16x24"	300	450
32.	Tsang Tsao-tse, "The Light", 1959, collage, 13x10 1/2"	150	250
33.	Max Weber, "White Figures", 1946, Gouache, 8x6"	257	400
X 34.	Harry Moore, "Standing Woman", 1935, Bronze, 9 1/2" high	900	1800
35.	William Zorach, "Young Girl",	900	464

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UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 6, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Howard:

Time is approaching for first the catalogue, then the show, of Dove and Folk Art. First things first, though, so— could you send the photographs of both the Doves and the Folk Art down to me, as quickly as possible? We are anxious to illustrate all the collages—those in our show and those not. That should be a contribution, in itself. We can plan on returning the photographs to you after publication, if you would like.

Mrs. Johnson mentioned in a note to me, a letter from you concerning the Dove painting. In the show, which will run from March 13 to April 19, we would like to use all the Dove material that she has indicated. Do you have any questions about this? If so, drop me a line or even give me a call—201-454-0000, ext. 2717 or 2718. All right?

Look, why don't you, too, try and get down for our opening? As you know, we are very anxious to persuade Mrs. Halpert to speak at the opening. Who else would be so fitting, after all? And we are most anxious to have her here.

With my best wishes,

Cordially,



William H. Gerdts
Acting Gallery Director

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100 Carroll Street
Brooklyn, New York 11213

January 20, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
145 Park Avenue
New York, New York

Dear Mrs. Halpert:

About five years have gone by since our collection was last appraised. Pauline and I would like to adjust our insurance for our paintings and sculpture to reflect the present market value of our collection. It would be very much appreciated if you could find a few moments out of your busy existence, at your convenience, to review the following and advise us as to the present market value in order that we may bring our insurance up-to-date. The list is herewith attached.

Many thanks for this and for all the help you have given us. We still hope to have you visit with us sometime in the near future. Best regards from Pauline and myself.

Sincerely,

Irving Brown

Encl: List of paintings and sculpture

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

January 18, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I cannot tell you how happy I was to see you looking and doing so well.

The Pippin autobiography is delightful and I enjoyed reading it very much. You requested that I return your typed copy, which goes to you herewith, and with thanks.

I'll tell Bill Walker your messages; I hope he can go to see you soon. Meanwhile, I look forward to the merry-go-round, whenever you have the chance to ship it.

Keep up the great recovery!

With all our very best,

Cordially,



David W. Scott, Director
National Collection of Fine Arts

Enclosure

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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AFFILIATED SUBURBAN COUNCILS

16TH YEAR — ESTABLISHED 1950

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Executive Secretary

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

January 11, 1966

Downtown Gallery
465 Park Avenue
New York, New York.

Dear Sirs:

The Human Relations Council of Greater New Haven has contracted for a limited edition of 300 sets of graphics by Ben Shahn. These prints (17 x 22) are individually numbered and signed by Shahn. Enclosed is a sheet with a mimeographed reproduction of the images of the civil rights workers slain in Mississippi.

The Council has sold most of the first 150 sets in and around New Haven. The second installment (#151-300) was recently received, but the Council does not feel that it has the time or facilities to sell these prints nationally. Thus, the Council would like to sell the prints in one lot — 150 sets of 3 prints for ten thousand dollars, less than one hundred dollars per set.

We await your considered response to this offer.

Sincerely,

David Petersen
Metropolitan Coordinator.

Encl.

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Maris: ✓ Jersey Nocturne, casein (550) 300.-

O'Keeffe: ✓ Feather + Brown^{leaf}, 1935, oil 20x16 (500) 600.-
 ✓ Red + Blue #1, w/c (300) 750.-

Ottosen: ✓ Space Conception #10, 1963, 24x18, casein + metallic (300) 150.-

Pattison: Totem Landscapes, bronze, 1965 (600) 450.-
 Guy's Head, polychrome plaque 1965 (350) 200

Shahn: ✓ The Smoke-Filled Room w/c 8 1/2 x 7 (250) 60.-
 "Vote for Johnson" poster, 1964 (25) 15.-

~~Fam: Black Horizon, 1951, oil (150) 150.-~~

Zorah: ✓ Standing Girl, 1920, bronze 7 1/2" h (740) 450.-

Tsang Shan Ling 35x24 300 (900)
 New Heights 13 1/2 x 10 1/2 150 (450)

Watu Nude Figures 1926 60 5x4 1/2 25 (150)

January 12, 1966

Miss Sara E. Mitchell
190-86 102 Avenue
Hollis, New York 11423

Dear Miss Mitchell:

Thank you for your letter.

Much as we would like to help you, we deal only in
original works of art and do not handle reproductions.

You might try the Sales Desks of the Whitney or Modern
Museums.

Sincerely yours,

Tracy Miller

RICHARD D. MOORE, M.D.
2280 LILIHA STREET
HONOLULU, HAWAII 96817

January 5, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of November 27, 1965, and the enclosed photographs. I apologize for being so long in answering but I have been away and there has been the busy holiday season.

I agree that the photographs are not too helpful as far as color and no color notes were made on them, apparently due to oversight. I really don't see anything that I particularly like but will keep them in mind. I am returning the photographs as you requested.

Thank you again for your interest.

Yours very truly,

Richard D. Moore

Richard D. Moore, M. D.

RDM:kd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 17, 1965

To: the Downtown Gallery
465 Park Avenue
New York, New York

Tuesday August 3, 1965	10 to 6 PM 7hrs.
Wednesday August 4, 1965	10 to 6 PM 7hrs.
Thursday August 5, 1965	10 to 6PM 7hrs
Friday August 6, 1965	10 to 10PM 11hrs.

32 hours @ \$4.00 per hour

Please make check payable to Bruce M. Breckenridge and send to
189 Bowery
New York, New York

Please pay this bill. The work was done August 3 to August 6, and the first bill was sent to you October 6, 1965. It seems to me this is a little long and I need this money for which I worked during part of my vacation.

Bruce M. Breckenridge

tion in publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7, 1966

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

At last we have received a print of the Shahn photograph you requested. The holidays certainly messed us up considerably, as everybody had rush jobs to complete and the quiet ones were obliged to wait.

* The photograph is now enclosed with all the pertinent data. The price, as I advised you during your visit, is \$1200. at the present time. Fortunately, Shahn is improving and after six weeks rest at the hospital will have to continue the rest period for several months. Consequently, there will be no new material for a considerable time. But since you are interested in this specific example, which we have been "hoarding", I am carrying out my promise to send you the photograph - and if you would like to have the actual gouache shipped to you on approval, we will be glad to do so, provided that you will assume all the expenses of packing, transportation, insurance, and should it be necessary, similar expenses in returning the picture to us. We will be glad to cooperate with you in any event.

I trust that the exhibition will be well-received at the Kretzmann Gallery and that we will obtain any catalogs and reviews all along the line. I am referring to the Rattner exhibition, of course.

It was nice having you here and I hope that we will have the pleasure of another visit in the near future.

Best regards,

Sincerely yours,

EGH/tm

Credo by Shahn

January 15, 1966

Dear Mrs Halpert -

Many thanks
to you for your
Christmas remembrance
to me.

1965 was a
tough year and
here's looking forward
to a brighter and
healthier 1966.

Get well soon -

Sincerely,
Polly ~~at the end~~

ADVISORY COMMISSION
ON
BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS
WALTHAM, MASSACHUSETTS

COMMISSION OFFICE
60 EAST 42ND STREET
NEW YORK 17, N. Y.
OXFORD 7-5340

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RICHARD S. ZEISLER

note date ~
change
January 18, 1966
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

As I said over the telephone, this year is the tenth anniversary of the Brandeis University Creative Arts Awards program. I don't have to explain to you that the program has continued to flourish as a source of support for American artists and as a source of pride for the University.

To commemorate the tenth anniversary, Larry Aldrich is planning a major loan exhibition, to be held from April 17th to June 30th at the "Old Hundred" in Ridgefield, Connecticut. From each of the twenty painters and sculptors who have received the awards, we are planning to borrow four works of art.

We will not need the paintings until the first week in April, but we will need as much information as possible within the next few weeks for the catalog.

I know about the major Stuart Davis shows, which have taken about every one of his paintings out of the country, but my problem right now is trying to acquire two still left here. Roselle Davis is lending us "Standard Brand No. 2", and Milton Lowenthal has agreed to lend us "Mellow Pad". If you could see your way clear to allow us to borrow two of Stuart Davis' latest works that you own, it would be wonderful. However, if that is not possible, could you suggest a place where we might borrow the two needed for the exhibition?

Do think about this for a bit, and let me know here in the office. Best wishes to you for a good, healthy and happy New Year.

Cordially,

Edith

Mrs. Milton Steinberg

EAS:js

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SHOREWOOD PUBLISHERS, INC.

724 FIFTH AVENUE • NEW YORK, NEW YORK 10019

JUdson 2-6885

January 13, 1966

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

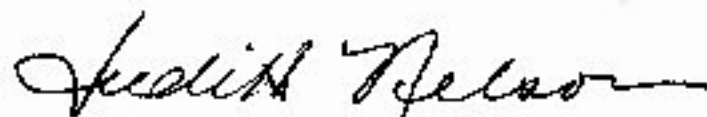
Dear Mrs. Halpert:

Under separate cover I am returning to you the glossy photograph of Max Weber's Rush Hour, New York, which you kindly lent us for use in the production of our book, NEW YORK, NEW YORK.

Thank you again for your kind cooperation.

Yours sincerely,

SHOREWOOD PUBLISHERS, INC.



Judith Nelson
Assistant Editor

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

January 15, 1966

Phone 703 846-7392, ext. 366

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Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I am ready to send the requests for loans of paintings by Ben Shahn, if you know now what he has available for our 35th Annual which opens March 12, to be on view through March 29, and what must be borrowed.

The collection day in New York should be February 23 or 21.

If the name and address of a Boston packer is there (and if any painting is to be requested from that area), could it be included in your reply, please?

From 20 to 25 paintings, including the one we purchased last year for this occasion, are what would be right for the two loan exhibition rooms in our art gallery.

Do not hesitate to phone collect if there is anything you wish to discuss. I plan to be in New York Jan. 27-29 for the College Art Association meetings, staying with my friend Dorothy S. Vickery, 80 East End Avenue, N.Y. 28.

Now that the strike is over, let us hope 1966 will be happy.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman

NIGHT LETTER JANUARY 11, 1966

MRS. JOHN MORAN
SAINT PAUL ART CENTER
30 EAST 10TH STREET
ST. PAUL, MINNESOTA

WAITING FOR WORD ON PICK-UP RE SHAHN EXHIBITION. PLEASE WIRE OR PHONE.

EDITH HALPERT, DOWNTOWN GALLERY

*Sent 1/11/66
5:50 p.m.*

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

BOSTON UNIVERSITY



SCHOOL OF FINE AND APPLIED ARTS

855 Commonwealth Avenue, BOSTON, MASSACHUSETTS 02215

CHARLES RIVER CAMPUS

12 January 1966

Miss Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

I find that due to budget outlay and scheduling already committed for Spring 1966, we will unfortunately be unable to plan for the watercolor exhibit we discussed in December 1965. I am however, tentatively scheduling the same exhibit for Fall 1966 and will be able by April to advise you more specifically about our plans.

Thank you very much for your consideration.

Sincerely,

A handwritten signature in cursive script, reading "M. Reich".

Murray Reich
Gallery Director

MR:rw

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NEVADA SOUTHERN UNIVERSITY

LAS VEGAS
A CAMPUS OF THE UNIVERSITY OF NEVADA

Division of Humanities and Fine Arts

January 7, 1966

Edith Helpert, Director
Downtown Gallery
New York, New York

Dear Mrs. Helpert:

I wish to inquire about the possibility of displaying my compositions for your consideration as a potential future exhibition. For the past year and a half I've been working under a Desert Research Institute Grant to formulate a unique art form. During the past month I have been able to bring my working model to a stage of completion. I feel that the nature of the design and the uniqueness of the idea warrants significant attention. I am, therefore, proposing to bring this back East for your consideration. I understand that periodically you do review the work of younger and relatively unknown artists.

I think that my background in art qualifies my self-evaluation. I have a B.A. Degree from Brigham Young University and a M.F.A. from the University of Utah. I've taught art on a college level for eight years, and was recently appointed chairman of the art department at Nevada Southern University. I have exhibited in many juried shows and have won awards in three national competitions. Jurists for these competitions have included Thomas W. Leavitt of the Pasadena Art Museum, Fred S. Bartlett of the Colorado Springs Fine Arts Center, Andreas S. Anderson of the Otis Art Institute, and James Kearns of Dover, New Jersey. I was included in the fourth edition of the book, Prize Winning Paintings, and Vincent Price selected an edition of fifty etchings of mine for the Sears Collection. In the light of this background, I feel that my present work does warrant your consideration.

The project itself might be described as "kinetic painting". After seeing the exhibition entitled "The Responsive Eye" at the Pasadena Art Museum last month, I feel that my compositions go one step beyond those represented. I am also experimenting with polarized color, moire patterns, and extension of Marcel Duchamp's experiments with the rotating discs. My machine might best be compared to Thomas Wilfred's lumia compositions with the exception that they are circular in form. This is why I entitle my device a "trochalumia" which is to say a "wheel-shaped" lumia. As you are familiar with the uniqueness of these works, you no doubt realize the inadequacy of slides as a means of representing these works. As my composition also includes a multi-leveled surface the stereo affect would be lost even in a motion picture. This is why I would like to propose bringing my "trochalumia" for your personal consideration. My principle hope is that you may find it suitable for some future exhibitions, as I feel that the directions explored could profoundly affect the direction of art in years to come.

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MUSEUM
OF
AFRICAN
ART



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FREDERICK DOUGLASS INSTITUTE
for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002
LINCOLN 7-8690, LINCOLN 7-0324

January 14, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I hope and I assume that you are better now and back once again in the surroundings you love.

We are getting closer to the reorganization of our galleries to accommodate the Peabody collection, which has already arrived, and to the formal dedication of the Frederick Douglass Building. The tentative dates are February 11th and 13th, respectively, depending upon if and when President Johnson and/or Vice President Humphrey can participate. In connection with the preparations, we will devote one room to displaying African art in juxtaposition with modern art, instead of scattering the 8 or 10 examples throughout the Museum.

Would it be possible in this regard to re-borrow the Weber Guache, Two Sculpturesque Heads or some other works you might suggest? I hesitated to bother you before now, else I would have asked you about this before it was sent back from the Smithsonian. I could, however, pick it up quite easily in my car when I come to New York next Friday and Saturday.

I hope my letter finds you in good health once again and that my request is not an imposition.

With fond and earnest good wishes to you for continuing good health and good spirit,

Sincerely,

Warren

Warren M. Robbins

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[1966]

Dear Mrs Halpert =

Although I haven't been able to get a chance to tell you personally, I didn't want to leave without thanking you for the salary increase. Thank you
Rg.

John S. Hilson
1 Chase Manhattan Plaza
New York 5, N. Y.

January 12, 1966

Dear Edith:

Thanks for your nice letter of January 8.

I am delighted to have Houghton Mifflin Company reproduce "Safe"; so have the company contact me - hopefully before we leave for Hawaii in two weeks.

Katy and I will be in shortly, and hope we can see some additional paintings. We are especially interested in buying either another Shahn or another O'Keefe.

Sincerely,



Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

January 13, 1966

Mr. Fred L. Palmer
Earl Newson and Company
41 East 57th Street
New York, New York 10022

Dear Mr. Palmer:

As you requested, we are listing the current insurance
valuations for the two paintings.

Demuth PEARLS W.C. \$2500.

Kuniyoshi RESTING Dwg. 750.

As we are not familiar with current valuations for
the work of Leonard Baskin, we would suggest that you
contact the Borgenicht Gallery for information on
BIRD #1.

As to the Rattners, it would be necessary for Mrs.
Halpert to see photographs of these in order to give
you current valuations. I am returning a photograph
of a Bernard Buffet painting which was enclosed, ap-
parently inadvertently, with your letter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

I, as well as several others, I promised that if the show stayed on for several weeks, I would make a special trip to see it, as not only do I know that it would please me, but I am very eager to see the exhibition and the selection of which I have no list. If there is a catalog or a check list, I would greatly appreciate your sending it on to me for our records. Incidentally, Mrs. Weber was overwhelmed with joy at the way the exhibition was installed and with your overall kindness to her.

January 3, 1967

Mr. William C. Heitz, Director
Rose Art Museum
Brandeis University
Waltham, Massachusetts 02154

Dear Bill:

What a farce Eastern Airlines produced that fateful night. After repeated telephone calls to the Airline, including one made ten minutes before the limousine picked me up for the ride to LaGuardia, I was convinced that it would be a cinch to make my arrival at Brandeis in good time for the dinner. I was looking forward to that evening with great pleasure and, despite the fact that I was not so feeling very well and was overwhelmed with work, I was determined to make the trip. As I explained, we sat in the plane for about an hour and three-quarters with only one short announcement that there would be a short delay because there were 16 planes ahead of us on the runway. After another hour had passed and we did not move an inch, I demanded that the stewardess check with the pilot to ascertain why we were still in the same spot. She refused to do so and I immediately wrote a note to the pilot demanding an explanation and if there were to be a further delay, I wanted to get off the plane, threatening to use the emergency exit. This time he made an announcement to the effect that a difficult woman on the plane insisted on returning to the port, explaining at the same time that there would be a further delay of an hour or more, adding up to almost three hours in all. It was absolutely preposterous. In any event, he took the plane to the port and I was released. All the men in the plane gave me dirty looks and no one else deplaned. The local manager of the line made the telephone connection for me and permitted me to talk to you. There was nothing else going to Boston and, of course, a train would have been absurd under the circumstances because I would have arrived in Boston probably past midnight. As it was I did not get home until almost nine p.m. in a terrible rage plus the loss of a very valuable earring, which I must have dropped when I was holding the receiver and jiggling it in nervousness.

The transportation facilities in America are all going to rot and I am planning a real campaign about the airlines because they know well in advance that their facilities are inadequate if they cannot take care of the number of planes and mislead the public. As a matter of fact, at this point I am ready to go back to Odessa, because I prefer living in a capitalist country.

I deeply regret that I was absent on such an important occasion and that I upset the party somewhat. All the explanations were made to Joy and to

m31 HDS

January 19, 1966

Shorewood Publishers Inc.
724 Fifth Avenue
New York, New York 10022

Gentlemen:

On December 21st, we wrote to you asking that you send one copy of NEW YORK: THE CITY AS SEEN BY MASTERS OF ART AND LITERATURE by John Gordon and L. Rust Hills to Mr. Jack Lawrence, 229 East 52nd Street, New York City and to bill us less our usual Book Sales Department discount.

As yet neither the book nor the bill has been received. Could you follow through on this and let us know that the matter has been expedited. Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

January 19, 1966

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

This spring (March 13 - April 17, 1966), we will show our biennial Art for Collectors III, an exhibition which we hope will encourage local collectors and illustrate the availability of art through dealers not easily accessible to Toledo.

You generously participated in the previous show in 1964. We would like to ask for your cooperation again. We wish to keep prices within the \$10 - \$400 price range, with a top price of \$1000.

Mr. Rudolf M. Riefstahl, Assistant Curator, and I will be in New York during the week of February 7 to select objects for this exhibition. We will telephone you for an appointment. There will be a few members of our ladies' committee accompanying us on our visit to your gallery.

We hope very much that you will join us in this exhibition.

Sincerely yours,

Millard F. Rogers, Jr.

Millard F. Rogers, Jr.
Assistant Curator

MFR:lk1

Prior to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1966

Mr. Perry Rathbone, Director
Museum of Fine Arts
Boston, Massachusetts

Dear Perry:

I have just had the pleasure of reading your foreword which appeared in the Boston Museum of Fine Arts catalog relating to the Maurice Prendergast exhibition. Taking advantage of a lengthy illness, I went through a number of catalogs I had not had time to read previously.

Way back in 1927 I purchased a watercolor by Maurice Prendergast from his brother and have kept it in my collection all these many years. At the moment it is being sent on loan to the State Department for exhibition at one of our foreign embassies. As I promised Mrs. Kefauver that I would supply complete information on each loan I am sending you this S.O.S. in the hope that you can give me an approximate date of this watercolor. A photograph is enclosed. I will be most grateful to you for your assistance in the matter.

Now that I have gone through a restoration process and feel human once again, I do hope you will pay us a visit when you are next in New York. Meanwhile, many thanks for your help - and a belated Happy New Year.

As ever,

ROH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7, 1966

Mr. Willard Spence
Christian Art
1801 West Greenleaf Avenue
Chicago, Illinois 60626

Dear Mr. Spence:

Because I went off on a belated vacation trip, your letter of December 16th was not answered earlier.

If you are still interested, we will be very glad to cooperate with you in sending photographs of paintings and/or drawings by the following artists who have dealt with religious themes.

Abraham Rattner	Ben Shahn
C. S. Price	Edward Stasack
William Zorach (sculpture)	

Possibly several other artists may fit into the category. Won't you please let me know whether any or all of the artists listed would be of interest to you and whether the current timing will fit in with your plans. I look forward to hearing from you in the near future. And I trust you will forgive the unusual delay in my reply.

Sincerely yours,

EGH/tm

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Israel Museum, Jerusalem

Elaine Graham Rosenfeld

Representative

January 19, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
59th Street and Park Avenue
New York, New York

Dear Edith:

Once again we are grateful for your help
and interest.

The Ben Shahn lithograph is a beauty and
one that will be a greatly appreciated
addition to the graphic collection at the
Israel Museum.

All my best for a happy 1966 and 5726.

Fondly,

Elaine G. Rosenfeld

EGR:ewh

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32 Allenby Road, Tel Aviv

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Telephone: 58211-2

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secretaries are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 14, 1966

Miss Shirley Larmore
Radio Station KRIZ
Financial Center
Phoenix, Arizona 85012

Dear Miss Larmore:

Thank you for your letter.

Much as we would like to be of assistance to you,
we deal only in original works of art and do not
handle reproductions.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MALMÖ MUSEUM
SWEDEN

Malmö, January 14, 1966

Downtown Galleries
465 Park Avenue

New York/N.Y.

Please send us Ben Shahn's print The cat's
cradle. The price we have agreed about is
150 dollars with 10 % reduction.

Sincerely yours

Nils Lindhagen

Nils Lindhagen
Director

THE SKOWHEGAN ANNUAL FUND
FOR CONTINUING ACHIEVEMENT

Objectives of the 1966 Annual Fund

Raised as of 6/1/66

Payment in reduction of second mortgage and interest.....	\$8,224.	\$ 8,224.
Furniture, Pictures, etc.....	1,000.	1,000.
For Scholarship and General Operating Budget.....	45,776.	19,253.
	\$55,000.	\$28,477.
	Balance Needed	\$26,523.

SCHEDULE OF SPECIAL GIFTS NEEDED

<u>Number Needed</u>			<u>Number Received as of 6/1/66</u>	
1	\$7,500	\$ 7,500	0	\$ 0
2	5,000	10,000	1	5,000
1	2,500	2,500	0	0
2	1,500	3,000	1	1,500
1	1,250	1,250	1	1,250
4	1,000	4,000	5	5,000
8	750	6,000	3	2,250
8	500	4,000	11	5,500
8	400	3,200	6	2,400
14	250	3,500	5	1,250
15	200	3,000	3	600
25	100	2,500	22	2,200
less than	100	4,550	69	1,517
		\$55,000	127	\$28,477

January 17-1966
Monday 4 PM.
AT Hat Shop -

Dear Edith -

Penning this between
customers - Boris was asking
about you Saturday send you his
very best. am conveying his
message - Take it easy. He is
doing very well - Drs. decided
to let his operation (right side)
heal before they tackle the other
side - he is going to be discharged
Wednesday. It will be so good to have
him home. He is truly a blessed man -
whenever he speaks of you it is
in the most beautiful manner. a
friendship bound of mutual
understanding and sincere love -

with the coming of Spring
let us burst out to enjoy
the out of doors -

All our love

Aida - Mirski

MEMBERS
NEW YORK STOCK EXCHANGE
AMERICAN STOCK EXCHANGE (ASSOCIATE)
MID-WEST STOCK EXCHANGE
TELEPHONE 744-4351

BUTLER, WICK & COMPANY

UNION NATIONAL BANK BUILDING

YOUNGSTOWN 1, OHIO

January 11, 1966

OFFICES
WARREN, OHIO
SHARON, PA.
FRANKLIN, PA.
SALEM, OHIO
ALLIANCE, OHIO

Mrs. Edith Halpert
Downtown Gallery Incorporated
465 Park Avenue
New York 22, New York

Dear Mrs. Halpert;

Enclosed is the receipt for the Joseph Stella and Arthur G. Dove which was received in good condition. I have the Dove at home which I am very pleased with, and Stella here at my office which will probably hang here for awhile.

I would appreciate it if you would forward to me the small Stella which you mentioned you would be receiving from London. Mail it direct to the Butler, Institute of American Art, at my attention.

Sincerely,



CARL L. DENNISON

CLD/ca

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

John S. Hilson
1 Chase Manhattan Plaza
New York 5, N.Y.

January 17, 1966

Miss Alice Lane
Educational Art Department
Houghton Mifflin Company
110 Tremont Street
Boston, Massachusetts

Dear Miss Lane:

This is in reply to your letter of
January 11 concerning reproducing a
print of Ben Shahn's "Safe."

As owner of the original painting, I
hereby grant you permission to have the
print reproduced in the high school
United States history text of Wade,
Wilden, and Wade.

Very truly yours,



JSH:pm

cc: Downtown Gallery - Mrs. Halpert

From other reports and comments -- many of them written by visitors to the exhibit -- this quotation sums up the response to the exhibit wherever it went.

Because of the popularity of the exhibit, it has been refurbished and updated several times and we now have plans for exhibiting it for at least another year.

May we, therefore, ask that you agree to an extension of your loan agreement with us. The present one expires March 1, 1966. If you do approve the extension, and we sincerely trust you will, would you kindly sign the attached Memorandum of Loan - Extended, and return all copies, except copy #9 to the U.S. Information Agency, as indicated on form IA-431 (Rev) attached. A stamped, self-addressed envelope is attached for your convenience.

Our sincere appreciation for your very kind cooperation and generosity.

Sincerely yours,

Alice Burkowsky

Alice Burkowsky
East-West Exhibits Branch
Exhibits Division
Information Center Service

Enclosures:

As stated.

for to publishing information regarding relief from the...
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
by the published 60 years after the date of sale.



UNITED STATES INFORMATION AGENCY

WASHINGTON 20547

January 24, 1966

Dear Mrs. Halpert:

It is now almost three years that we have been touring the "Graphic Arts-USA" exhibit in cities of Eastern Europe. The exhibit has been shown in many countries and attendance figures have almost reached the three million mark, as you can see from our chart below:

<u>Place of Showing</u>	<u>Dates of Showing</u>	<u>Audience</u>	<u>Total Audience</u>
USSR:			
Alma Ata	10/5/63 - 11/1/63	202,346	
Moscow	12/6/63 - 1/15/64	725,945	
Yerevan	2/12/64 - 3/14/64	234,462	
Leningrad	4/8/64 - 5/11/64	439,735	1,602,488
RUMANIA:			
Constanta	10/1/64 - 10/14/64	104,384	
Ploesti	11/2/64 - 11/15/64	156,841	
Bucharest	12/7/64 - 12/27/64	259,945	521,170
CZECHOSLOVAKIA:			
Prague	1/19/65 - 2/11/65	162,360	
Bratislava	2/26/65 - 3/21/65	66,669	229,029
POLAND:			
Krakow	2/3/65 - 2/17/65	104,498	
Warsaw	3/5/65 - 3/26/64	259,026	
Szczecin	4/6/65 - 4/20/65	104,820	468,344
YUGOSLAVIA:			
Ljubljana	6/17/65 - 7/18/65	16,665	
Belgrade	9/24/65 - 10/24/65	161,202	177,867
			2,998,898

Reactions to the exhibit were most favorable. From one post for example, a report reads, "The overwhelming majority of the visitors liked what they saw. Some were baffled, others were amused, still others just pleased and amazed. But all seemed to think that once they entered the exhibit, they were in a new world of warmth, beauty, and affluence."

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

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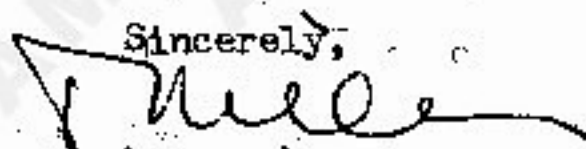
REMOVE from PUBLICITY (contd):

Miss Cecile Hayward
Associated Merchandising Corp.
1440 Broadway
New York, N.Y. 10018

Mr. John Canaday
25 Sutton Place South
New York 22, N. Y.

Thanks for your attention.

Sincerely,


Tracy Miller

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NATIONAL COLLECTION OF FINE ARTS

Jan. 20, '66

Dear Edith,

I have just seen the carbon of
your letter on the Wristinghouse films.
You are wonderful!

Now get well as quickly as
possible. The NCFEA sends its
best love.

David

TOTELITE

37 Mechanic St., Worcester, Mass. 01608

January 4, 1966

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Attention: Tracy Miller

Dear Mr. Miller:

We are in receipt of the Totelite
you returned to us and will ship a new light to
you at once.

We deeply regret any inconvenience
caused you and thank you very much for your kind
cooperation in this matter.

Very truly yours,

Norman B. Robbins
Norman B. Robbins

NBR/af

Rec'd 1/11/66

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searchers are responsible for obtaining written permission
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is published 50 years after the date of sale.

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

M.T.=International Letter Telegram

1966 JAN 5 5:00 PM

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA161 (34)0A409 0 SFH267 PD SUBJECT TO INDEFINITE DELAY SAN FRANCISCO
6P PST

DOWNTOWN GALLERY INC

465 PARK AVE NYK

WISH TO ADVISE NO LONGER INTERESTED IN HAVING O'KEEFFE PAINTING SENT
ON APPROAL PER YOUR INVOICE 7985

J H HUME

(14)2

*OK
cons. voided
1/4/66*

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January 25, 1966

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

It was so good to hear from you and I am delighted that you are planning to be in New York in the very near future. I hope that I will have regained my energy by the time you-all arrive in the Big City. While the operation was successful, and I am happily relieved of the pain and partial loss of hearing, I have not as yet regained my energy and am having a tough time catching up with all my correspondence and other duties. Otherwise I would have written sooner.

I was amused, but not chagrined, with the reference to my sheer negligence. I trust that I embarrassed you sufficiently. At this stage of my life, this is a welcome ad.

You were a dear to enclose the Frank Getlein article as our clipping service no longer serves and we are dependent upon our friends for any clippings these days. The show was really brilliantly conceived and beautifully organized and I wish many of our so-called art critics could have seen it - and certainly agree with you that, although the catalog was superbly done, the exhibition deserves a real, honest-to-goodness book. Perhaps the kind of track that is being written by them these days would be switched to creative writing with a knowledge of American art history.

I was also very pleased with the article about David Scott. Incidentally, I am delighted that Westinghouse is sending the entire series entitled AMERICA: THE ARTIST'S EYE, which starts with Catlin and ends with Marin and Sheeler.

And so, I will be seeing you.

As ever,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NEW YORK • GENEVA
DALLAS • ATLANTA
PALO ALTO

HOUGHTON MIFFLIN COMPANY
110 TREMONT STREET, BOSTON 02107

EDUCATIONAL
DIVISION

January 6, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are currently gathering illustrative material for a high school United States history text by Wade, Wilder, and Wade. We would very much like to include in this book one of Ben Shahn's drawings, preferably either Safe or National Pastime. I have enclosed a xerox copy of each for identification.

Could you grant us the permission to reproduce one of these in our text? If so, could you supply us with a black and white glossy photograph to use as camera copy? We will gladly agree to your terms of reproduction.

As we are due to go to press within the next several weeks, we would appreciate hearing from you at your earliest convenience. We will be grateful for any help you can give us.

Sincerely,

Alice Lane

Alice Lane
Educational Art Department

AL:kmj

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. This information should be published 60 years after the date of sale.

1/25/66

Mr. Edward B. Nielsen
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee, Wisc. 53202

EXHIB: "The Inner Circle"—works by well-known artists of their relatives & friends—from 18th Century to date.

DATES: Sep-Oct 1966; p/u via Oldendorf, last two weeks of Aug 66

SUBMIT PHOTOS: right away, but no rush. Selections to be made from photos.

Send photos of:

1. OSBORN: Zero Mostel as Rhinoceros

2. ~~FASCIN: Pop Hart~~

3. ~~RATNER: Happy Birthday Esther~~

4. DEMUTH: Purple Pup (with Duchamp)

5. STORRE: Wooden sculpture of wife in cloak

6. ~~DAVIS: James Joyce, ink drawing 1922~~

7. MINUYOSHI: Portrait of Wm. Gropper

8. ~~SHAIN: Louis Armstrong, ink drawing #379, 1957, Baker 25, 915~~

9. SIPORIN: Jack Levine at Gangster's Funeral

10. ZORACH: Leo Ornstein, oil 1918

sculpture: ~~Standing Child (Dahler) 1921 bronze avail.~~

~~White 1947 marble (Head of John Logan) orig avail~~

~~Artist's Daughter 1929, bronze avail.~~

~~Child with cat, 1920, bronze avail.~~



Offices in all three Pacific Coast states

THE BANK OF CALIFORNIA National Association

OAKLAND OFFICE: Franklin at Twentieth, Oakland 12, California • GLencourt 2-1844

January 21, 1966

The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Gentlemen:

The Print Council of America was kind enough to inform me that you are the dealer for Ben Shahn. I am interested in collecting some of Mr. Shahn's prints and wonder if there is a catalog of his prints available or other material listing his prints and indicating the asking price.

Sincerely yours,

Frank Tupper Smith, Jr.
Frank Tupper Smith, Jr.

FTS:css

Pleiades 1959
Warsaw 1963
Profile (color) 1953
Mark 1959
Phoenix (b+w) 1952
Patterson 1953

165. 26 1/4 x 20 1/4
150. 28 x 30 1/2
75. 25 x 38 1/2
125. 20 x 26
100. 30 1/4 x 22 1/4
250. 23 1/2 x 32

De ca 275.
Brancas 125.
mini 225.

Not to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 21, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

Even though I am presently suffering the miseries
of a cold I am in hopes that I will be able to spend a re-
laxing evening of conversation and dining with you next week.

If I am sufficiently recovered, I will be arriving
in New York sometime in the early afternoon of Wednesday,
January 26. When I am settled in at the Harvard Club, I will
telephone and make the specific arrangements for dinner. Messrs.
Madigan and Harithas will be joining us and they too are looking
forward to seeing you and enjoying your good company.

Until Wednesday when I hope to find you heartily
recovered and in gay spirits, I am

Cordially,

Director

(Signed in Mr. Williams' absence)

HWW:wtk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1966

Miss Helen Heninger, Director
Camp's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

Forgive me for not having acknowledged your delightful gift earlier. This time I have a very legitimate excuse. After struggling along for about two years I finally broke down and took time for an operation, which was completely successful. As soon as I regain my full strength I will be as good as new and will return to my activities with the good old-time bounce. Meanwhile, many, many thanks for the gift.

X
Now to the disagreeable business of the damaged Merry-Go-Round. When Badworth delivered this to the Gallery, I was truly shocked, as many of the animals had become completely detached and were wrapped in a separate box. The canopy is torn on top and to date I have been unable to find anyone equipped to restore the Merry-Go-Round and, under the circumstances, cannot establish any figure, but now that I am back at work will do some additional probing and perhaps will locate someone who can handle this for us. The insurance adjuster examined it thoroughly, but he too knew of no one who could help us in this matter. As soon as I obtain any cost information I will advise you accordingly. Will you, meanwhile, alert your insurance broker so that he may be apprised of the problem and the consequent delay.

I do hope that you plan to be in New York very soon, as it is always a great pleasure to see you.

With love,

EOH/tm

TELEGRAM JANUARY 22, 1966

PATRICIA HEIKENEN
ST. PAUL ART CENTER
ST. PAUL, MINNESOTA

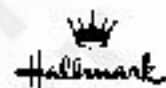
SORRY WE HAVE NO PHOTO OF SHAHN.

DOWNTOWN GALLERY

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.




Hallmark

100 6-3
© 1960 Hallmark, Inc.
MADE IN U.S.A.

1000 EAST ROLLINS AVENUE

ORLANDO - FLORIDA

PHONE 341-1284



DAVID M. REESE, Director

*Loch Haven Art Center
of the Orlando Art Association*

January 6, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

Mrs. Ernest F. Eidlitz of Winter Park, Florida, is planning to give to our Art Center the painting titled, "The Family Group" by Charles Sheeler. It is 28x14 and was painted in 1950.

She requested that we write to get an evaluation on this painting--she said you were familiar with the painting. Any help you can give on this matter will be appreciated.

Will you please send us the name of the director and the address of the Lane Foundation.

Enclosed is a page from our Art Tour brochure showing the painting in question.

Thank you very much.

Sincerely,

David M. Reese
Director

DMR:sm
Enclosure 1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
H. C. PHILLIPS

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1139 • TELEGRAMS: AUDAX AUDLEY LONDON • CABLES: AUDAX LONDON W1

NEB/JCO

4th January, 1966

Mr. Howard Rose,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mr. Rose,

Thank you for your letter. We have withdrawn the Stuart Davis from sale, which is a pity as it looks really fine in our show. Please do not forget to let me know when it becomes available again.

The news about the damage to the pictures is indeed serious, and we are notifying our insurance Company without delay. They were packed in the same cases in which they came here by our shippers, who are expert packers, and I can only believe that the damage occurred in transit. Please let us know your restorer's estimates for the repair costs.

With best wishes to you all for 1966,

Yours sincerely,

Nicholas E. Brown.

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5. "Any provision of a contract or agreement whereby the consignor waives any of the foregoing provisions of this section is absolutely void."

Sincerely yours,

LOUIS J. LEFKOWITZ
Attorney General

By



JOSEPH ROTHMAN
Special Assistant Attorney General

NewLife

DIVISION / ELECTRONICS INCORPORATED



General Offices:
41 South Sixth Street, Newark 7, N. J. • Mitchell 2-1367

January 6, 1966

Downtown Gallery
Rt. 2, Tower Hotel
Park Ave. And 5th St.
New York, N.Y.

Re: Invoice #D82568

Gentlemen:

The above numbered invoice has been outstanding on our records since September 14, 1965, in the amount of \$4.38.

We have written to you several times regarding this matter, but, at this writing, we have no record of having received an acknowledgement.

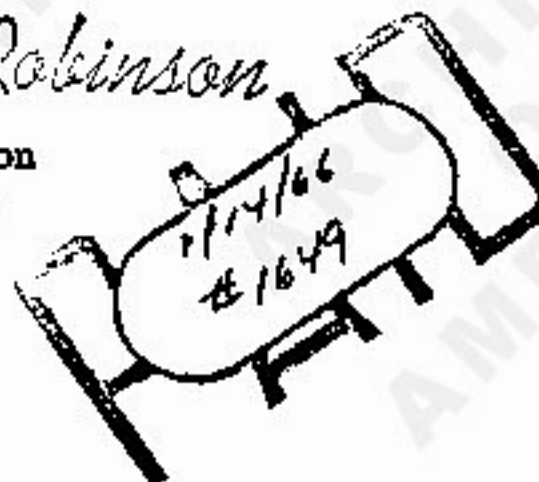
Please be informed that unless your remittance in full settlement of this statement is received at this office prior to January 21, 1966, the matter will be referred to the hands of an attorney in your area for whatever action shall be necessary to protect our interests.

Yours very truly,

Lawrence A. Robinson

Lawrence A. Robinson
Collection Manager

LAR:mh



for to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

January 22, 1966

Mrs. Adelyn D. Breeskin
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Mrs. Breeskin:

Mrs. Halpert will be dictating a letter to you at the earliest possible moment, but in the meantime I hope you won't mind if I drop you this note to say that we are eagerly anticipating 15 copies of the ROOTS catalog, as we have now given away all of the ones we had in anticipation of this fresh supply.

Is there any way that this can be expedited. We will be most grateful.

My best regards.

Sincerely yours,

Tracy Miller

AFA

January 8, 1966

Mr. J. Marshall Whiting
38 Fair Street
Guilford, Connecticut

Dear Mr. Whiting:

As a long-time (summer) resident of Newtown and subscriber to the Bee, I came across your advertisement in the recent issue.

In New York, as you will note, I am connected with The Downtown Gallery, which also handles American Folk Art. Our sculpture restorer, who worked for us for many years, retired a few years ago and, in our recent move, a number of our wood and metal sculptures were badly damaged. Since you mention your association with Colonial Williamsburg, I assume that you are familiar with this type of material and wonder whether you would be interested in coming down to examine the many damaged items, which could then be sent to Guilford or could be picked up in a station wagon. I would be glad to pay your fare to New York and for your time and you could give me an estimate for repairs.

Would you be good enough to communicate with me at your earliest convenience as there are several items I have promised to send out to an exhibition.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

Anchor Books

January 4, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

We are publishing a book entitled *THE 1940s* in our paperback Documents in American Civilization Series and New York University Press will probably do a small hardcover printing. The editor Chester E. Eisinger would like to include the painting "Ursine Park" by Stuart Davis as an illustration in this book which is a collection of visual and descriptive documents that portray American life and thought in the 1940s. This book is one of several in this series and will probably be sold at the price of \$1.95 in its paper edition and at the price of \$7.50 in its hardcover edition.

We would like to obtain permission to use this picture in both the paper and hardcover editions of this book and would like to be able to distribute them both throughout the world in their English language edition. Also if it does not involve an extra expense, we would like to be able to mention on the back cover that this picture is among those in the book. We would not actually use the picture on the cover and we would not use it in any publicity or advertising.

If this is agreeable, we would appreciate it if you could sign both copies of this letter below and return them to us and then we will return a fully executed copy to you.

Sincerely,

Susan C. Trotman

Susan C. Trotman (Mrs.)
Anchor Books

AGREED:

Proprietor

DOUBLEDAY & COMPANY, INC.
Anchor Books

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27516

1/7/67

Dear Miss Halpert,
You know I can't come
but I'll be there in spirit and I do
thank you for the invitation.
All the best in the New Year.
Cordially,
Joe Sloan

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Copy to keep.

Preliminary copy, due December 15, 1965 for printed program for 75th Anniversary
of Randolph-Macon Women's College, March 11-12, 1966. Final copy due Jan. 10, 1966

55th ANNUAL EXHIBITION

Art Gallery, Quinlan Street

PAINTINGS AND PRINTS BY

LOUISE JORDAN SMITH FUND

Lent by museums and private collectors and by the Downtown Gallery, New York.
The opening will be on Saturday afternoon, March 12 from 2 to 5 p.m.
The painting by Ben Shahn which is to be purchased for the Randolph-Macon
Collection of American Painting through the Louise Jordan Smith Fund
will be on view to the public for the first time anywhere.

Note to editor: the list of paintings and their lenders cannot be ready for
your January 10 deadline and will have to be printed separately. M.F.W.

For distribution at the Opening.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

BEN G. TAKAYESU
ATTORNEY AT LAW

TELEPHONE 380-802

SUITE 308³ INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

January 10, 1966

Mrs. Edith G. Halpert
Director, Downtown Gallery
465 Park Avenue
New York City, N. Y.

Dear Mrs. Halpert:

During your vacation, I received a letter from your art gallery in which request was made for the purpose of selling Isami Doi's paintings.

Until such time as an inventory is taken I cannot grant such permission. However, after having taken the inventory, I will ask the court's permission to have you sell the paintings as soon as possible.

In the meantime, I will appreciate an inventory of all of the paintings which are now consigned to you with the title as well as the appraisal value. I will also ask the court to appoint you as an appraiser of Isami's work if you have no objection.

The hearing on the petition to file Isami's Will will be held on January 21 and soon thereafter I will again write to you. Until then, a Happy New Year to you.

Very truly yours,


BEN G. TAKAYESU

BGT:hk

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Friday Jan - 14 - 66

2:30 PM - 36°

Hot Shop -

Dear Edith -

Just a hurried note between customers - Trust this finds you well and much better - Think about you very often and wonder how things are going with you - is some one with you helping doing for Doris Natalie's address - Every body everywhere is so damn glad the New York strike is over - It must have inconvenienced so many people - Well finally the hospital had a bed for Doris - he was called in Monday - operated on Wednesday - After the usual many tests - x-rays - history way back forty years ago - for ruptured hernia - This makes the third time he has had it done - Dr Welch - Surgeon had a retinue of 5 doctors plus a diabetes Dr - He came out of it beautifully - He has such excellent care - all the doctors are in and out of his room plus a bevy of nurses - his room ^{has} a fantastic view of the river and a Boston - huge picture window - dressing room - bath tub - shower - Dr Michelson - neuro Surgeon (his friend) said this room was reserved for S American diplomat - The doctors come in and the conversation eventually leans towards ART - I was to see him yesterday - Wed - Tues - Tonight I will go in again Today I am in Hot Shop - my sister Claire is in Florida as a guest of her husband's cousins - They drove down - Claire truly deserves this rest - Two weeks - and business is quiet now - and the strike didn't help either in the Millinery district. I don't know how long Boris will be in the hospital - probably a week to ten days. He is at the Baker Memorial Bldg - 70 Mass General Hospital Boston - Rem 1201 - If I may be so bold, with no offense I mean it sincerely - don't send flowers - he already has 5 plants - bouquets - too much - no place to put them - a card would be appreciated - It would zoom him right into space with delight. When all is well & serene - it would be wonderful to look forward to be together and have a dinner party all in good health - Don't get bored - don't overdo or tax your strength - much love to Natalie - love from Edith -

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 7, 1965

Mrs. Marjorie C. Freytag, Registrar
Manson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Mrs. Freytag:

We have your letter of December 28th and the Delivery Receipt forms for the four Spencer paintings which you were returning to us. A crate arrived yesterday which contained ABSTRACT STUDY and BIKERHEAD. However, BLAST FURNACE and STUDIO TABLE have not yet arrived and we are a bit concerned if they were all shipped at the same time.

Would you be good enough to let us know the status of this shipment? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

R&R Receipt shipped 12/28 from
Utica

75-34-30

1 receipt for both

557-8946

January 6, 1966

Mr. John C. Spring
Modern Art Foundry
18-70 41st Street
Astoria, New York

Dear Mr. Spring:

Among the John Storrs sculpture of which you made casts
for us was one entitled THE MOURNERS. Would you be good
enough to make us one more cast of this sculpture.

Your earliest possible cooperation will be appreciated,
as we have a sale for this item.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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January 18, 1966

U. S. Information Agency
Exhibits Division
Washington, D. C.

9 Davis photographs at \$1.50 ea.

\$13.50

January 18, 1966

Mr. Richard M. Pack, V. P.
Westinghouse Broadcasting Co. Inc.
90 Park Avenue
New York, New York

Dear Mr. Pack:

As you probably know, the Smithsonian Institution has been reorganized and now has a separate section devoted to American Art. The first modern exhibition was the Stuart Davis Memorial retrospective, followed by ROOTS OF ABSTRACT ART IN AMERICA: 1910-1930, which included, among many other important artists, Marin and Sheeler. Prior to that a large exhibition of Catlin's work was held and I gather that this is the collection that was used in your film. What I am getting at is the importance of having THE ARTIST'S EYE in its entirety at the Smithsonian Institution. I talked to Dr. David Scott (Director of the National Collection of Fine Arts at the Smithsonian) about this remarkable record made by Westinghouse and he was most enthusiastic about the idea of showing it in part at a certain hour each day to the many visitors the Institution now draws, which will increase when the move is made into the Patent Office Building.

It may sound presumptuous of me to suggest that Westinghouse present this to the Smithsonian and specifically to the Art Division. On the other hand, if there is a charge I would be glad to make that contribution personally.

I am sorry to have missed you during your recent visit to the Gallery and look forward to the pleasure of seeing you in the near future. My best regards.

Sincerely yours,

EGH/tw

P.S. Incidentally, it would be important to have the original, which is superior to the reprint.

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The Berlin Group, INC.

INTERIORS

January 20, 1966

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Attention - Mrs. Edith Halpert

Dear Mrs. Halpert:

Mrs. Berlin asked that I forward the enclosed notice from J.H. Thorp & Co., Inc.

Will you kindly arrange to have this sample returned to them.

Thank you.

Very truly yours,

(Miss) D. Kelly
350 W. 57

RECEIVED ONE
PACKAGE

W. Engel

DK/k
Enclosure

artist

January 12, 1966

Mr. M. Zabarsky
Wheaton College
Norton, Mass.

Dear Mr. Zabarsky:

Thank you for your letter.

For many years The Downtown Gallery has concentrated almost exclusively on the work of those artists on its regular roster, most of whom, as you probably know, have been associated with the Gallery since the 1930's - or earlier. At present we do not anticipate making any additions to this roster.

With the many galleries now operating in New York, you should have little difficulty making the appropriate affiliation. We do wish you the best of luck and thank you for your kind words about The Downtown Gallery.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

2

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 13, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

We are preparing an exhibition of American painting and sculpture, entitled Past and Present, which will introduce to Washington the first full survey of American art ever held in the Capital. This exhibition, to be held from April 15 to September 15, 1966, will be based on our own extensive holdings of American works of art, supplemented by a small number of loans from museums and private collectors; it will present a comprehensive coverage of the historical development of American art. We shall publish a catalogue of our collection to commemorate the opening of the exhibition.

We would like to include The Peaceable Kingdom by Edward Hicks from your collection, as we consider this work essential to the accomplishment of our aims. We would be most grateful if you would grant this request for the loan of the work for the period April 1 to September 30, 1966. We enclose two copies of our loan form.

We of course are counting on making extensive use of your 20th century collection, which I trust will by that time be here, and so we are not going into that aspect of the exhibition right now.

Sincerely yours,



Director

HWW/edc
Enclosures

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GEORGE DOUGLASS, INC.
Room 414, 103 Park Avenue, New York, New York successor to

XXXXXXX

Murray Hill 3-8560

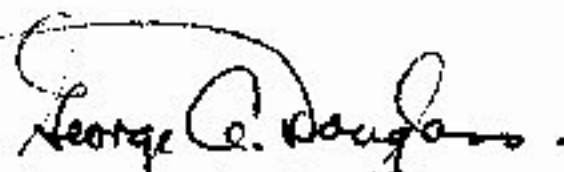
"U.S.A." by Arthur G. Dove, oil on canvas, 32" X 24,
framed

CONDITION:

Paint losses $\frac{1}{4}$ ", $1\frac{1}{2}$ ", $1\frac{3}{4}$ ", 5" from top and on center.
Abrasion 5 inches from top, 6 inches long running hori-
zontally on upper right. Scratch 1" from bottom, 4" from
right $1\frac{1}{2}$ " long. Scratch with paint loss running verti-
cally 6" long on center right. Scratch $6\frac{1}{2}$ " from to, 1"
from left 1" long. Scratch 14" from left, $7\frac{3}{4}$ " from
top.

TREATMENT:

Clean superficially. Fill in paint losses with gesso.
Inpaint where necessary with dry powdered pigment hand
ground in methacrylate. Surface with a thin coat of co-
polymer iso and n-Butyl methacrylate by spraying. Back
with cardboard. Transfer labels.


George A. Douglass

GAD:bhd

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searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Est
11/2/64
170.

January 12, 1966

Mr. George Douglas
Fine Arts Conservation Laboratory
305 East 47th Street
New York, New York 10017

Dear Mr. Douglas:

With regard to the two O'Keeffes and two Doves which you took the other day, for our records we need to have your estimate of costs for this work in writing and in duplicate.

Sorry to trouble you, but would you be good enough to forward this material to us at your earliest possible convenience.

Many thanks for your attention.

Sincerely yours,

Tracy Miller

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GEORGE DOUGLASS, INC.
103 Park Avenue, New York, New York successor to

XXXXXXX

Murray Hill 3-0560

15 January 1966

Est. 1/7/6
85.-

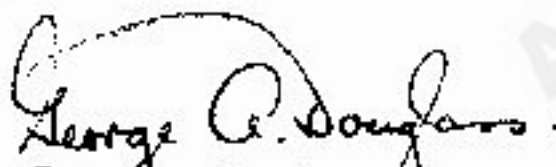
"Yours Truly" by Arthur G. Dove, oil on canvas, 21" X 16", framed

CONDITION:

Canvas loose on stretcher and buckling at corners. $\frac{1}{4}$ inch hole in lower right corner. Paint losses in upper middle and also five small paint losses occurring throughout painting.

TREATMENT:

Cleaned superficially. Canvas removed from stretcher and flattened. Hole patched and painting restretched and stretcher keyed out. All paint losses filled with gesso and inpainted where necessary with dry powdered pigments hand ground in methacrylate. Backed with a cardboard to protect from entry of dirt and damage from rear. Buckling eliminated on corners. Resurfaced.


George A. Douglass

GAD:bhd

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THE HIGH MUSEUM OF ART

280 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

January 5, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

It's a long time since we have been in touch. I hope that you had a very pleasant and rewarding Holiday. I wish that I could have been there for your traditional Christmas show.

My question this time is about getting an appraisal from someone in the Art Dealers Association. We have just been given a drawing by Lee Bontecou. I wrote to Leo Castelli to get the proper value on it, and he gave me his opinion, but suggested for tax purposes that I get in touch with the Art Dealers Association. Could you tell me how to go about this? I could send a photograph, of course, with all of the necessary information.

With best wishes for the New Year,

Sincerely yours,



Director

GV:ab

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due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

JAN 7 1966

SIGHT DRAFT
SENT thru
CHASE 1/12/66
Tracer sent 2/3

ZCZC BA0072 RMB5256 TH1459 SF 1C256 LS36

URES CO

TOKYO 91/87 7 1515

MISS HALPERT DOWNTOWN GALLERY 465 PARK
AVENUE NEWYORK

RECEIVED WIRE THIS MORNING LAST MONTH ASKED BANK TO SEND DOL3,000
ON ACCOUNT NEVERTHELESS WILL TAKE ABOUT FIFTEEN MORE DAYS
FOR THE SAKE OF USUAL PROCEDURE DOL3,000 WAS DEPOSITED
IN FUJI BANK NIMONBASHI BRANCH 3, 2-CHONE NIMONBASHITORI
CHUOKU TOKYO WE AUTHORIZE YOU TO

PAGE 2

DRAW YOUR DRAUGHT ON US SUM OF DOL3,000 ON ACCOUNT AS AT SIGHT
BASIS ACCOMPANIED BY YOUR VIRTURE PLEASE SEND TO FUJI BANK NIMONBASHI
BRANCH FOR COLLECTION ONLY BALANCE WILL BE PAID BEFORE LONG
KOJINA NIMONBASHI GALLERY

CBL 465 DOL3,000 DOL3,000 3, 2-CHONE DOL3,000

RC



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



IMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

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WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY, MISSOURI
64111

January 7, 1966

Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Many thanks for your letter of January fifth. Unfortunately, our sculpture exhibition is already complete, and arrangements for it concluded. Therefore, we would not be able to take advantage of your offer to send sculpture by Zorach, Abbott Pattison and John Storrs.

However, we thank you for your courtesy and your willingness to cooperate with us. With best wishes for the new year,

Sincerely yours,



Ralph T. Coe,
Assistant Director

RTC:jpw

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Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

800 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814, TELEPHONE 593-893

18 January 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thanks for your letter of December 4th, recalling my October visit with you.

I regret to say that the one painting which most interested me of the four discussed was the very one you sold - Marin's Deer Isle watercolor of 1927. Before leaving the East Coast, I wrote you longhand from Baltimore requesting that it be shipped to the Academy, but I guess my letter must have gone astray.

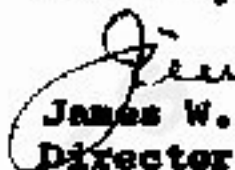
Regarding the print show, we would like to schedule it for March 8 through April 17, 1966, if that is not too soon. Could you send us about 35 items? I can see no objection to including Davis and Sheeler, giving us a chance at least to consider future purchase. If you'll send your list of suggested selections then we can pin it down definitely. We eagerly look forward to this opportunity.

We have been particularly busy this last six weeks, especially with "7,000 Years of Iranian Art" to install and open with fanfare. There has been the usual influx of visitors, of course. In all, it's a growing situation in a great many respects, contributing to a positive, happy outlook, even including a commitment to new building. Speaking of which, Paul Rudolph is designing a great new Visual Arts Center for the expanding University art department.

All's well with the family. Christmas brought another musical instrument into the household, so while Dolly strums on the ukelele, Nelson is teaching himself on the guitar. There too is an active, developing situation!

And I know the same is true, as always, with you. This brings affectionate greetings from all the Fosters.

As ever,


James W. Foster, Jr.
Director

JWF:lh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MINT MUSEUM OF ART

CHARLOTTE, NORTH CAROLINA

JANUARY 11, 1966

MISS EDITH HALPERT
THE DOWNTOWN GALLERY, INC.
465 PARK AVENUE
NEW YORK, N. Y.

DEAR MISS HALPERT,

THIS IS TO FOLLOW UP MY PHONE CONVERSATION OF THIS DATE
INVITING YOU TO SPEAK TO THE COLLECTOR'S CIRCLE OF THIS MUSEUM.

YOU WON'T GET RICH FROM THIS ENGAGEMENT. I AM THINKING
OF A ONE HUNDRED DOLLAR HONORARIUM, AND ALL TRAVEL EXPENSES COVERED.

THERE ARE FINE AIR CONNECTIONS VIA JET BETWEEN CHARLOTTE
AND NEW YORK. HOWEVER, THE LAST DIRECT FLIGHT OUT IN THE EVENING IS
8.10 PM. WE WOULD LIKE YOU TO TALK HERE AT THAT TIME: 8.00 PM.

MORNING FLIGHTS BACK TO N. Y. BY JET DIRECT LEAVE AT 8.30 AM
AND ARRIVE 10.09 AM.

DR. JACK CRAFT AT COLUMBIA, S. C. WOULD LIKE YOU TO TALK
THERE ALSO, IF YOU COULD ARRANGE IT.

FEBRUARY 23, 24, 25 ARE THE BEST DATES (BOTH CRAFT AND
MYSELF). FEB. 16, 17, 18 ARE ALSO O.K. BY ME, AS ARE MARCH 2, 3, 4;
8, 9, 10.

PLEASE LET ME KNOW AT YOUR EARLIEST WHICH DATE IS MOST
CONVENIENT TO YOU.

SINCERELY,


ROBERT W. SCHLAGETER
DIRECTOR

RWS-LT

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NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA.
CHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

January 19, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith Halpert:

Many thanks for so kindly offering to take a raincheck for your talk here. I do hope that you are getting on well and gaining back your strength day by day.

We sometimes have decently comfortable weather in the spring. How about early May? Would Tuesday, May 10th be possible for you? Tuesdays are not *de rigueur* but our members are creatures of habit (one reason why we'd like to have you stir them up a bit). If a date in early May will fit conveniently into your plans, may we look forward to having you here then?

With all best wishes.

Yours cordially,


Denys Peter Myers
Director

DPM:fb

P.S. Could you please call me collect if May 10th is O.K.?

P.M.

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10 January 1966

Edith Gregor Halpert, Director
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

Time is drawing very close for our Marsden Hartley & John Marin Exhibition. I have already begun work on the catalogue and very much need confirmation of the works I requested from you to be included in the exhibition. If you will grant this request would you please fill out the agreement forms which we sent as our catalogue entries are taken directly from these forms and I will need them as soon as possible. Also, these forms show the insurance value that I wish to have in effect no later than January 17th.

Request of: HARTLEY'S

"Young Sea Dog with Friend, Billy", 1942

"Knotting Rope", 1931

MARIN'S

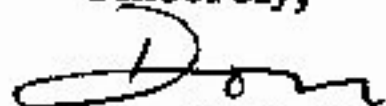
"Red Sun", 1925 w/c

"Bar Harbor-Mount Desert, Maine", 1925 w/c

I have contacted Santini Brothers who will get in touch with you no later than January 21 in hopes they can pick up the paintings you will lend for boxing and shipping here.

Very best wishes and I hope to hear from you soon.

Sincerely,



Donald J. Brewer, Director

DJB:tmg

Richard Hood
President

Socia Drabkin
Mildred Dillm
Vice Presidents

Edith Gregor Halpert
Mrs. Philip Klein
Dorothy Hale Litchfield
Kneeland McNulty
Bertha von Moechajaker
Carl Zigrasser
Honorary Vice Presidents

Bernard A. Kohn
Treasurer

Edythe Ferris
Recording Secretary

Elhel Ashton
Dorothy Hutton
Corresponding Secretaries

Hester Cunningham
Arthur Flory
Samuel Martin
Paul Shaub
Benton Spruance
Burtan Wasserman
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

January 14, 1966

Dear Member:

The American Color Print Society will hold an all invited members exhibition at the Philadelphia Print Club from March 4 through March 25, 1966. Members may send two prints of recent issue, at least one of which will be shown.

A committee of ACPS Council with Edgar Breitenbach, Chief, Division of Prints, Library of Congress will present these awards.

The Sonia Watter Award \$100.00*

The Florence Tonner Award \$100.00*

The Philip & Esther Klein Award \$50.00 U.S. Bond*

The Abraham P. Hankins Memorial Award \$50.00 U.S. Bond*

The American Color Print Society Award \$50.00*

The Francesca Wood Award \$25.00

* Print to become a part of the ACPS Collection, Philadelphia Museum of Art.

• To a print maker of Philadelphia or vicinity.

Prints are to be sent to the Philadelphia Print Club, 1614 Latimer St., Philadelphia 19103, to be received there not later than February 11. Mats should not exceed 22x28 inches; larger prints may be rolled. Small prints are encouraged as there is a space shortage. Enclosed forms should be attached to prints. Please send dues to Caroline M. Murphy, Treasurer, 309 E. Highland Avenue, Philadelphia 19118, by February 11.

You are cordially invited to attend the reception at the Print Club from 4 to 6 on March 4. We hope you will help to make this exhibition one of our finest by sending your best prints.

Sincerely,

Richard Hood

Richard Hood

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 14, 1966

REA Express
Storage Dpt. Room #3
403 Tenth Avenue
New York, New York 10001

Gentlemen:

Having tried unsuccessfully to reach you by telephone, getting no answer to long and repeated ringing during the business hours specified, I am now writing to tell you that I have received a post card from you - your Reference Number D11436B, Bin #112-113 - informing us that you are holding in storage a carton from Munson-Williams-Proctor in Utica, New York, which you claim is undelivered because we have "moved". This is not true. We are at 465 Park Avenue and we have no trouble getting REA deliveries regularly. Inasmuch as this is one carton of a 2-carton shipment and the other carton reached us successfully, it is difficult for me to understand your position.

Would you be good enough to see that this item is delivered without further delay to this address. The Gallery is open Tuesday through Saturday from 10 until 6.

Thank you for your prompt attention.

Sincerely yours,

Tracy Miller

CAPITAL UNIVERSITY

An Educational Institution
of The American Lutheran Church
Columbus, Ohio 43209
614 235-8811

H. L. Yochum,
President

College of Arts and Sciences

January 5, 1966

The Downtown Gallery
465 Park Avenue
Ritz Tower
New York, N.Y.

Dear Miss Halpert:

The fifteen Zorach watercolors on loan from your gallery are packed and in transit via Railway Express.

Needless to say, the opportunity to show these works was appreciated personally by this office, this campus and by the general public of Columbus, Ohio

The reception-opening was held on December 5th and the response indicated the high interest in this area. Approximately 300 attended the reception and each day of the exhibit was well attended. Several groups, artists and high schools from out-of-the-city attended during the period of display, along with the regular attendance from the community.

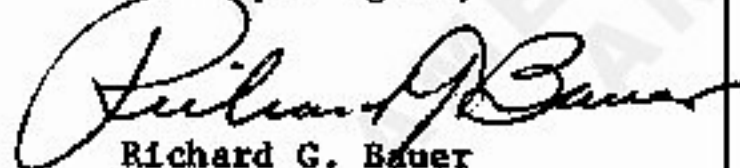
While no sales took place at the showing, there have been two inquiries which I hope will develop into affirmative decisions.

Again, may I add my personal appreciation to that of the University for your gracious loan.

I have enclosed one of several newspaper articles which appeared relative to the exhibit. Also, the invitations and catalogue along with our photo returned from the Columbus Dispatch. The other photo which appeared in the Citizen-Journal paper has not been returned as yet. I shall forward it as soon as possible.

It is my hope to visit some of the galleries in New York at the end of this month and I shall surely drop by to see what you have that will fit into our limited budget for the near future.

Thank you again,



Richard G. Bauer
Chairman
Fine Arts Department

RGB/bws

Encl.

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One Wall Street
New York

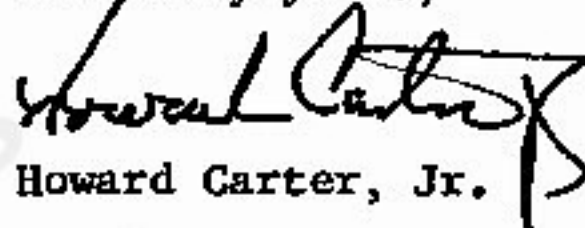
January 17, 1966

Dear Mrs. Halpert:

Thank you for your card and your kind letter of January 13, 1966 with check enclosed. Mr. Sweeney and I are very glad to know that your operation was such a success and I hope that you will be back in full swing shortly going about your very interesting affairs.

With all best wishes,

Sincerely yours,


Howard Carter, Jr.

Mrs. Edith G. Halpert
465 Park Avenue - Apt. 14E
New York, New York 10022

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Bacon Appraisal

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or release is living, it can be assumed that the information is by published 60 years after the date of sale.

White Walls, 1959, oil, 12x9
 Davis: Gloucester Sunset, 1955, oil, 9x12 1/2, 700.-
 (NP) Gloucester, 1924, w/c, 15x22", 150.-
 " Boats, " Pennine 16 1/8 x 14, 300.-
 Dickinson: Still Life with Condiments, c.1925, pastel, 2500.-

Dave NP: ✓ Outlet, Oak's Corner, 1937, oil, 17 1/2 x 10 1/2", 800.-
 NP ✓ Harbor Bauls, 1940, w/c, 7x5, 100.-
 ✓ Centerport Series #7, 1940, w/c, 9x6, 300.-
 ✓ " " #8, 1941, w/c, 7x5, 250.-
 ✓ " " #9, 1941, w/c, " 250.-

NP (to H.E.)
 Hartley: ✓ Flower, oil, 12x16 c.1916, 800.-

Kunoyoshi: X Landscape w/Pond, c.1919, oil, 20x16, 1200.-
 ✓ Miss Grace, 1921, dry, 750, 100.-
 ✓ Calf + His Mother, 1922, dry, 14x10, 200.-
 (changed) Reclining Nude, dry (not) c.1930 13x16, 600.-

Morin:
 Portland - West New Jersey #1, 1950, oil, 15x20 (12,000) 400.-
 Prospect Harbor, Maine, 1952, oil, 17x13, 700.-
 ✓ Shavers (to H.E.) w/c, 1918, 18x12, 1200.-
 Grain's Lines in Pen, 1941, w/c, 10 1/2 x 8 1/2, 300.-
 ✓ Sunset, Cape Split, Maine, 1943, w/c, 1500, 475.-
 ✓ Related to the Sea, 1944, w/c, 20x15, 1500.-
 Sacco Falls - Maine, 1950, w/c, 11 1/2 x 8 1/2, 300.-

January 12, 1966

Mr. David M. Reese, Director
Loch Haven Art Center
1000 East Rollins Avenue
Orlando, Florida

Dear Mr. Reese:

Much as we would like to be of assistance to you, the ruling by the Internal Revenue Service makes it necessary that, for valuations on works of art being given to institutions as gifts, you contact the Art Dealers Association of America at 575 Madison Avenue, New York City. They must then appoint a 3-member panel to offer valuations. I would suggest you send photographs when you communicate with the Dealers Association.

You may write to Mr. William Lane of the Lane Foundation at Holman Street, Lunenburg, Massachusetts.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

January 22, 1966

To: Joe Mayer, Comet Ray Letter Service

Please ADD the following to our PUBLICITY list: Mr. Hilton Kramer
The New York Times, Art Dept.
229 West 43rd Street
New York, New York 10036

...and the following to our ARTIST list: Mr. George L.K. Morris
1 Sutton Place South
New York, New York 10022

...and the following to our MUSEUM list:

Otto Seligman Gallery
4727 University Way N.E.
Seattle, Washington 98105

Miss Lois Bingham
Exhibits Division
U.S. Information Agency
Washington, D. C.

Mr. Charles B. Ferguson, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

....and the following to our CUSTOMER list:

Mr. D.J. Sibbernson Jr.
400 S. Elmwood Rd.
Omaha, Nebraska

Mr. Curtis M. Hutchins
300 Kenduskeag Ave.
Bangor, Maine

Mr. & Mrs. K. Shupp
410 Colville Road
Charlotte, N. C.

Mr. Harry L. Dalton
332 E. Dover Rd.
Charlotte, N.C.

Mr & Mrs. Robert Sisk
2315 Red Fox Trail
Charlotte, N. C.

Mr. Richard M. Pack
22 Clover Road
Great Neck, N.Y.

Mr. Mark Sharnoff
5 West Main St.
Newark, Delaware

Mr. Charles Alpert
32 Dunn Rd.
Hamden, Conn.

Mrs. Richard Rodgers
70 East 71st Street
New York, N.Y. 10021

Miss Mary Neigs
Wellfleet, Mass.

Mrs. Michael Gross
44A Morton St.
New York, N.Y. 10014

Mr. & Mrs. Robert Montgomery
19 East 72nd Street, Apt. 16C
New York, New York 10021

Mr. Richard Daniel
316 East 34th St.
New York, N.Y. 10016

Mr. David Marx
104 Oakmont Rd.
Highland Park, Ill.

Mr. Louis M. Basitzky
Boston Safe Deposit & Trust
100 Franklin St.
Boston, Mass.

Thanks again.

Sincerely yours,

Tracy Miller
Tracy Miller

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 98.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TÉL. : ÉLY. 28-16

R. C. SEINE 57 B 10.006

Paris, 22nd., January 1966.

Mrs. E. Halpert,
The Downtown Gallery,
465 Park Avenue,
New York. N.Y..
Etats-Unis.

Dear Edith,

Thank you for your letter of the 5th. January. I am sorry to hear that you have been in the hospital and hope that you are now fully recovered. The two charming ladies you spoke of never appeared, and I do not know who they could be.

I hope, by now, that you have received the catalogues of the Ottesen show. I have also sent the reviews - and just recently the colour slides of his work. Unfortunately not all the paintings were available for photographing as I wanted to get them off as quickly as possible. The slides themselves are not of the best quality as the best photographers were not available, however I think you will be able to get a good idea of his work.

I would^{so}/like to have a definite exhibition date in order to prepare the expedition of the canvases in the most advantageous way. I have been planning my annual visit to New York for the end of March - Beginning of April - and would be very pleased if this should coincide with Ottesen's show in New York. My husband and I are both sure that his work should have an immense success in New York. The writers here are taking an active interest in him and we are expecting more articles to appear which should enhance his prestige.

Once again I hope you are in the best of health and I am looking forward very much to seeing you again in the near future.

With my very best regards,

Yours sincerely,

Niure

P.S. Included 9 photographs
in Black & White.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STUART R. DENENBERG

The Tragos Gallery, Inc. — 128 Newbury St

24 January 1966

Boston, Mass

The Downtown Galleries
465 Park Avenue
New York, N.Y.

Gentlemen;

I recently sold to Mr. Perry Rathbone a pen and brush and ink drawing by Isamu Noguchi. I would like to know its provenance, if possible, and as much information as possible. This would be very much appreciated.

It is a humorous drawing of a dog in a reclining position. The lines are thick and flow in a very calligraphic manner. It is signed and dedicated:

"Dear Dede, Remember Ping, Isamu."

It is on brown paper in black ink.

Thank you very much.

Stuart Denenberg
Stuart Denenberg

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1-5-66
Dear Edith - For your information
Only -

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

To: Trustees

From: John Eastman, Jr.

1966 Needs
Endowment Fund

I enclose a statement showing the total of gifts made through May 31st to the School's annual general and scholarship needs.

We are beyond the 50% point but we have only five months to go and do need the help of each of you.

If each of you can find at least one new person who can become an interested contributor to the School's scholarship program it will be of such great and necessary help!

I am also enclosing a list of names of people we hope will contribute to the Endowment Matching Fund drive.

It is our hope that you will all find the name of at least one person you will be willing to approach on this important matter and that you will know of others to add to the list.

Please let us hear from you and let us know of what help we can be to you in your approaches.

Many thanks.

Sincerely,

John Eastman, Jr.
Director

We are really
busy getting ready
to go to Maine
this week - Do
so hope you will visit again
this summer. Love
John

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January 25, 1966

Dr. Barnet Fine
70 Grove Street
Stamford, Connecticut

Dear Dr. Fine:

As you requested we are now sending you a credit for the EGYPTIAN HEAD which you returned while I was away.

A propos, we have just received a letter from the attorney handling the Storrs estate requesting that we make payment on all the artist's work sold before December, 1965 and hope that you will cooperate in sending a check for the items you retained. The credit for the EGYPTIAN HEAD is listed on the report, but in this instance we will be glad to hold it for you for future pick-up if you so desire. But I will be most grateful if you will attend to the two other items.

Many thanks - and I hope to see you soon. My best regards.

Sincerely yours,

BGH/tm

January 22, 1966

Mrs. Jack E. Wells
Friends of Art
William Rockhill Nelson Gallery
4525 Oak Street
Kansas City, Missouri 64111

Dear Mrs. Wells:

I have just returned from a trip and found your purchase form and the check for Shahn's IMMORTAL WORDS.

It is most embarrassing for me to call your attention to a letter sent to you on October 7, 1965 explaining that it is not customary for us to send works of art to a rental gallery for a period exceeding a year. This seems to be an accepted method followed by all institutions.

Again, if you will refer to the letter you will find that we requested the return of the two unsold prints since the price had increased considerably in the interim. SUPERMARKET is now priced at \$225. and IMMORTAL WORDS is \$75. As a matter of fact we are down to one in each instance.

I hope it won't be difficult for you to cancel the sale of the latter. If so, we will assume the loss ourselves as the artist must be paid the current price. Meanwhile, would you be good enough to return SUPERMARKET.

May I suggest that a new selection be made, as there are quite a few additional themes which have been delivered by Shahn fairly recently. We will be very glad to make a new consignment for as many prints as you may wish, but with the understanding that the time limit is 12 months.

Sincerely yours,

EGH/tn

January 7, 1966

Miss Edith Carlson
Box 207
Cape Porpoise, Maine 04014

Dear Miss Carlson:

Your letter arrived today and I thought that I should advise you promptly that there was some error in connection with the information you received.

About two years ago, I announced that, after 40 years we are tapering off in our responsibilities and certainly now that there are such a tremendous number of galleries not only in New York but all over the country, new artists have sufficient opportunities elsewhere and it is no longer necessary for us to promote any additional painters, sculptors or printmakers. I trust you will understand and decided to write you so that you would not be under any misapprehension.

I hope that you will succeed in making an ideal arrangement during your visit in New York.

Sincerely yours,

EGH/tm

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 6-7500

OUR PUBLICATION DATES FOR 1966 ARE:

	<u>Issue Mailed</u>	<u>Date of Issue</u>	<u>Closing</u>
Issue No. 1	December 27	January-February	November 17
2	February 15	March-April	January 7
3	April 15	May-June	March 9
4	June 15	July-August	May 9
5	August 15	September-October	July 8
6	October 17	November-December	September 9

Would you like to keep this in your file?

Beulah Allison
Advertising Manager

P. No. 2030

Reg. _____ Pg. _____

FIFTH
In the Circuit Court of the ~~Fifth~~ Circuit
STATE OF HAWAII

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AT CHAMBERS --- IN PROBATE

IN THE MATTER OF THE ESTATE OF

ISAMI DOI

Deceased.

Letters Testamentary

The last Will and Testament of ISAMI DOI

deceased, having been duly admitted to Probate by this Court, _____

BEN G. TAKAYESU

named therein as

Execut ~~or~~ is hereby authorized to perform the duties of Execut ~~or~~ _____ of said will, and to administer said estate according to law.

BY ORDER OF THE HONORABLE BENJAMIN M. TASHIRO

Fifth

Judge of the Circuit Court of the ~~Fifth~~ Circuit, this 21st day

of January 19 66.

SEAL

BARBARA HARUKI

Clerk, Circuit Court of the ~~Fifth~~ Circuit.
Fifth

FILED at 11:30 o'clock a.m.

JAN 21 1966

BARBARA HARUKI

Filing Clerk

I do hereby certify that the foregoing is a full, true and correct copy of the original on file in this office.

Barbara Haruki
Clerk, Circuit Court, Fifth Circuit,
State of Hawaii

BEN G. TAKAYESU
Attorney at Law
Suite 303, International Savings Bldg.
King & Bethel Streets
Honolulu, Hawaii 96813

LOUIS J. LEFKOWITZ
ATTORNEY GENERAL



STATE OF NEW YORK
DEPARTMENT OF LAW
STATE OFFICE BUILDING
80 CENTRE STREET
NEW YORK 13, N. Y.
TELEPHONE: CORTLANDT 7-8500

January 25, 1966

Dear Friend:

I would appreciate your comments or suggestions with reference to the following proposed amendments to the General Business Law regarding the reservation of reproduction rights to the artist.

"Whenever a work of fine art is sold by or on behalf of an artist, the right of reproduction thereof is reserved to the artist, his heirs and assigns until fifty years after his death unless specifically transferred to the purchaser in writing and signed by the artist or his agent duly authorized for that purpose in writing by the artist over his signature."

Sincerely yours,

LOUIS J. LEFKOWITZ
Attorney General

By

JOSEPH ROTHMAN
Special Assistant Attorney General

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAINT PAUL ART CENTER

30 EAST TENTH STREET

SAINT PAUL, MINNESOTA 55101

MALCOLM E. LEIN
DIRECTOR

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, N.Y.

Dear Mrs. Halpert:


Mrs. Abraham Rattner called this date to inform us that Mr. Rattners' work was not picked up from your gallery when Mr. Kjørlien was in New York picking up the Ben Shahn exhibition.

Unfortunately, we had not been informed that we were to pick up the Rattners' drawings and so therefore they were left behind. Would you be so kind as to fill out the enclosed entry form - and ship the drawings to us prepaid. I assume that you have had conversation with the Rattners concerning this, as they indicated that you knew which drawings were to be sent to us.

We would appreciate your sending the Entry Form as quickly as possible - and shipping the drawings as soon as convenient.

Thank you so much for your cooperation, and if you have any questions please let us know.

Sincerely,



Mary Kelly
Secretary

20 January
1966

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1966

Mr. Robert W. Schlageter
The Mint Museum of Art
P. O. Box 6011
Charlotte, N. C. 28237

Dear Mr. Schlageter:

Thank you for sending me the slides. Your discovery seems most interesting and I do hope to have an opportunity to see her original paintings when I am in Charlotte, as I mentioned in the letter, a copy of which is enclosed. Our current address seems to score a good many gallery-goers. Of course, the old timers make the adjustment very rapidly and our business has increased if anything. However, new artists are having a rough time in New York these days, with all the publicity concentrating so consistently on sensationalism and novelty. Just for my own information I did some statistical work the other day while I was resting. The ART NEWS of January carried reviews of 134 exhibitions in New York, including a good many first one-man shows, all contained in eight pages, which included a good many reproductions and half-page ads in several instances. With few exceptions, the reviews and previews averaged about four lines of text. While it is not very important for the established artists, it certainly is imperative for a new artist to have a sizeable review as an introduction to the public. I hope that by the time I get to Charlotte, I will not be in as negative a mood about the art world in general, what with department stores and discount houses taking over and the many frauds which are sold. In any event, I will try not to disgrace myself when I give the talk at the Mint Museum. Actually, I look forward to seeing it and you. Just as soon as the doctor decides how much longer the recuperation period must continue I will give you a specific date, preferably late February or early March, with sufficient notice so that specific plans can be made.

My best regards.

Sincerely yours,

EGH/tw

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Weber: about Port SR 9m
Port 1922 gon 17M
Port 1955 gon SR1

Zwisch: drug Edna St. V. Miller

did Self Port 1930
① Oil has ornament ✓

② Hilda 1949

③ Artist Daughter 1923

④ Daughter w/ Cat 1926

⑤ Stalling Child (Dahlov) 12"

The Downtown Gallery
465 Park Avenue
New York, New York 10022
January 22, 1966

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our ARTIST list:

Mrs. Catherine Spencer
Brett School
Dingman's Ferry, Pa.

Mr. Leonard Baskin
Fort Hill
Northampton, Mass.

Please REMOVE the following from our MUSEUM list:

Mr. Ralph I. Goldman
America-Israel Cultural Foundation
2 West 45th Street
New York 36, N.Y.

Mr. & Mrs. Richard Snively
345 W. 58th St.
New York, N.Y.

Mr. Emanuel Benson, Dean
Museum College of Art
Broad and Pine Sts.
Philadelphia 2, Pa.

Mr. G. W. Fitzpatrick
P. O. Box 2530
Cleveland, Ohio 44112

Mr. Richard E. Ahlborn, Cur.
Joslyn Art Museum
Omaha, Nebraska

Mr. Sam Hunter, Director
Poses Institute of Fine Arts
Brandeis University
Waltham 54, Mass.

Please REMOVE from our CUSTOMER list:

Mr. & Mrs. John Rood
2441 California St. N.W.
Washington, D. C. 20008

Mr. Max M. Zurier
716 N. Roxbury Dr.
Beverly Hills, Cal.

Mr. Jerome Zipkin
1175 Park Ave.
N.Y.C.

Mr. & Mrs. S.S. Spivack
Long Lane
Far Hills, N.J.

Mr. Allen Siroto
30 E. 37th St.
New York, N.Y.

Mr. John L. Senior Jr.
Dan's Highway
New Canaan, Conn.

Mr. Billy Rose
56 E. 93rd St.
New York, N.Y.

Dr. & Mrs. Harold Rifkin
4682 Waldo Ave.
New York, N.Y. 10471

Mr. Steven Kaufman
25 West 54th St.
New York, N.Y.

Mr. James Gilvary
210 East 47th St.
New York, N.Y. 10017

Mr. & Mrs. E.W. Garbisch
50 East 72nd St.
New York, N.Y.

Mr. & Mrs. Robert Benjamin
45 E. 82nd St.
New York, N.Y.

Please REMOVE from our PUBLICITY list:

Mr. Peter Hruby
Sevan Hotel
Larchmont, N.Y.

Mr. Charles Z. Oppen
Pictures on Exhibit
30 E. 60th St.
New York 22, N.Y.

Mr. Richard Atcheson
Show Magazine
140 E. 57th St.
New York 22, N.Y.

Mr. Douglas Ben-Ezra
Show Magazine, Art Dept.
140 East 57th St.
New York, N.Y.

Mr. Brian O'Doherty, Ed.
Show Magazine
140 East 57th St.
New York, N.Y. 10022

Miss Anna Gordon
The Writer's Voice
3675 Broadway, Apt. 4C
New York, N.Y.

Mr. Lalit K. Bari
30 Fifth Ave.
New York, N.Y. 10011

Mr. Alvin Demick, Dir Spec
Arts Mag. & Art Voices
41 E. 57th St.
New York, N.Y. 10022

Mr. Gerald Gripps, Dir Sales
Arts Mag. & Art Voices
41 E. 57th St.
New York, N.Y. 10022

XXXXXXXXXXXXXXXXXXXX

(OVER)

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Wednesday Jan 5-66

Dear Edith -

Trust this finds you
so much better today - as
beautiful as this day is - the
sun is so warm as a Mother's
love - the grass is green in
the garden - the Seagulls so
graceful in their flight over
the river - a sight to behold
A day like today will certainly
inspire you to go out for a
ride and put the bloom in your
cheeks - do get out - soon - get
some of this invigorating air
in your lungs - have lunch with
a dear friend - buy yourself
a pretty fro - wish I
was near you with some chicken
soup with Tortellini - how well -
all best wishes and love

Aide - M. 1966



Hope soon the roses are
back in your cheeks
And you're
feeling much better
than you've felt in weeks!

With love

from all of us

Boris - Aide - Marie

Debby - David

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Whitney Museum
January 24, 1966

Gentlemen:

We have had an urgent request from one of the art critics (with an end of this week deadline) for a black and white glossy of George Morris's Inversion.

It is for an article about the Whitney Annual and for that purpose we are requesting that a photo be sent to us at your earliest possible convenience. (We shall make every effort to return it.)

Thank you for your cooperation.

Sincerely,

(Miss) Jenna McGowan
Whitney Museum of American Art

sent
1/25/66

269 Prospect Ave.
Hackensack, New Jersey
January 6, 1966

Downtown Gallery
465 Park Ave.
New York City

Dear Sir:

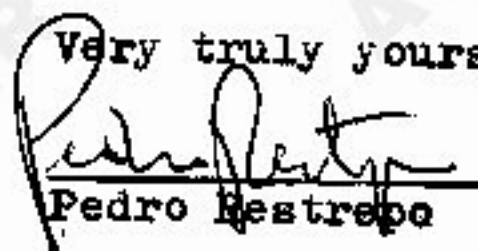
Recently arrived in this country, I am offering my services as a restorer to your gallery.

My studies in this specialty have been at leading art schools in Europe (Florence and Italy) and I have many years of experience in this field.

I am prepared to do all types of restoration: scratches, removal of bad varnishes, cleaning, holes, re-lining, etc., etc., on all techniques (old and new) of painting.

On the enclosed card you will find my address and telephone number. Should you be interested in my doing work for you, drop me a line or phone and I will call at your office.

Very truly yours,


Pedro Restrepo



NEVADA SOUTHERN UNIVERSITY

LAS VEGAS

A CAMPUS OF THE UNIVERSITY OF NEVADA

Division of Humanities and Fine Arts

I am planning to visit New York, January 26th through January 30th of 1966, to attend the College Art Association Meetings. If an interview or screening could be arranged during one of these days I would be more than happy to arrange to bring my compositions for your evaluation.

I hope you can reply immediately as I am at present making final arrangements for the trip.

Sincerely,

Peter L. Myer
Chairman

Nevada Southern Art Department

PM/nd

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[1946]

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Dear Mrs. Halpert

I have a feeling that I
left this enclosure out of
the letter which I sent
to you yesterday. In case
I did here is another copy

Sincerely
Richard Hood



700 NICOLLET AVENUE, MINNEAPOLIS, MINNESOTA 55402

Sum

1-18-66

Dear Mr Tracy -

Enclosed is check in full
for The Ben Shahn graphics selected
for us by John Benson -

It all seemed like the "long
way round" - but phoning as
I did out of the blue - it somehow
seemed the best solution -

I have a special request
for "The Scientist" - since we have
sold the one you sent. Would
you send another please?
Thanks for your help - will hope
to meet in person whenever I visit

rior to publishing information regarding sales transactions,
questioners are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 8, 1966

Mr. Konrad G. Kuchel
American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Mr. Kuchel:

On my return to the Gallery I found your correspondence
in connection with the loan of SEQUENCE by Tseng Yu-Ho.

You will find the loan agreement enclosed. Also, there
is some further explanatory material regarding dmi
which you might find interesting. I will send you a
copy next week after our printer has had an opportunity
to run off some new copies.

Sincerely yours,

EGH/tm



L8000

GUMP'S

Agencies in:

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

January 7, 1966

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

Your letter addressed to Miss Heninger
has been referred to our Adjustments
Department.

We do appreciate your cooperation in
regards to the damaged sculpture and
also understand the problems involved
with repair.

As long as an inspection has been made,
we are sure there will be no difficulty
with the claim.

Sincerely,



Lorraine Willis
Supervisor Adjustments

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM L. MOISE

1130 WHITFIELD AVENUE
SARASOTA, FLORIDA

TELEPHONE
ELAIN 5-4318

January 3, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York 22, N.Y.

Dear Mr. Rose:

Thank you for your letter of December 29 giving dates of purchase and insurance valuations on certain art works purchased from The Downtown Gallery.

What I was trying to ask for was the price and date of original purchase of each item - how much I paid and when. You have given me the purchase dates and I would like to have the prices paid.

As to the valuations, Mrs. Halpert had recently indicated to me in the Gallery a figure of \$4,000 on the Marin watercolor and \$3,500 on the Sheeler tempera.

Please tell Mrs. Halpert that we decided to keep the Sheeler but have given to the Ringling Museum the Marin "Cape Split - September Squall" and a Hartley oil painting of a white conical shell with red fabric background.

I am applying to the Art Dealers Association for valuations on the Marin and the Hartley.

Sincerely,

Bill Moise

WLM:am

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAINTINGS AND SCULPTURE - MR. AND MRS. IRVING BROWN, BROOKLYN, NEW YORKJune 10, 1966

1. Stuart Davis, "Boats", 1917, pencil drawing, 16 $\frac{1}{2}$ x14"
 2. Stuart Davis, "Gloucester", 1924, watercolor, 22x15"
 3. Stuart Davis, "Gloucester Sunset", Gouache, 1955, 17 $\frac{1}{2}$ x12 $\frac{1}{2}$ "
 4. Stuart Davis, "White Walls", 1959, oil, 12x9"
 5. Preston Dickinson, "Still life with Condiments", 1925, 24x18", pastel
 6. Arthur G. Dove, "Outlet Oak's Corner", 1937, oil, 18x11"
 7. Arthur G. Dove, "Harbor Bank", 1940, watercolor, 7x5"
 8. Arthur G. Dove, "Centerport Series #7", 1940-41, watercolor, 9x5 $\frac{1}{2}$ "
 9. Arthur G. Dove, "Centerport Series #8", 1941, watercolor, 7x5"
 10. Arthur G. Dove, "Centerport Series #9", 1941, watercolor, 7x5"
 11. Lionel Feininger, "Rain Herold", 1944, watercolor, 19x12 $\frac{1}{4}$ "
 12. Marsden Hartley, "Flower", circa 1916, oil, 12x16"
 13. Yasuo Kuniyoshi, "Landscape with Pond", 1919, oil, 20x16"
 14. Yasuo Kuniyoshi, "Miss Grace", 1921, drawing (ink), 12 $\frac{1}{2}$ x10"
 15. Yasuo Kuniyoshi, "Calf and His Mother", 1922, drawing (ink), 14x10"
 16. Yasuo Kuniyoshi, "Reclining Nude", 1930, pencil drawing, 16x13"
 17. John Marin, "Shower", 1918, Watercolor, 15 $\frac{1}{2}$ x12 $\frac{1}{2}$ "
 18. John Marin, "Lions in the Ring", 1941, watercolor, 10 $\frac{1}{2}$ x8 $\frac{1}{2}$ "
 19. John Marin, "Sunset-Cape Split, Maine", 1943, watercolor, 16x5-3/4"
 20. John Marin, "Related to the Sea", 1944, watercolor, 20x15"
 21. John Marin, "Sacco Falls-Maine", 1850, watercolor, 11 $\frac{1}{2}$ x8-3/4"
 22. John Marin, "Pertaining to West New Jersey", 1950, oil, 15x12"
 23. John Marin, "Prospect Harbor-Maine", 1952, oil, 17x13"
 24. George L. K. Morris, "Jersey Nocturne", 1962, casein, 23 $\frac{1}{2}$ x18"
 25. Georgia O'Keeffe, "Feather and Brown Leaf", 1935, oil, 20x15"
 26. Georgia O'Keeffe, "Red and Blue", 1916, watercolor, 12x9"
- #1
27. Frederick L. Ottesen, "Space Conception #10", 1963, casein & metallic, 24 $\frac{1}{2}$ x18"
 28. Ben Shahn, "The Smoke Filled Room", watercolor drawing, 8 $\frac{1}{2}$ x7"
 29. Ben Shahn, "Beast of the Atoll (Lucky Dragon Series)", ink drawing, 1957, 10x7-3/4"
 30. Reuben Tam, "Black Horizon", 1951, oil, 14"x10"
 31. Tseng Yu-Ho, "Shan Ling", 1959, collage, 35x24"
 32. Tseng Yu-Ho, "The Lights", 1959, collage, 13 $\frac{1}{2}$ x10 $\frac{1}{2}$ "
 33. Max Weber, "Nude Figures, 1926, Gouache, 5x12"
 34. Henry Moore, "Standing Woman", 1955, Bronze, 9 $\frac{1}{2}$ " high
 35. William Zorach, "Young Girl"

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January 14, 1966

Mrs. Adelyn D. Breeskin
Special Consultant
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear Mrs. Breeskin:

Mrs. Halpert is not in the Gallery, but I hasten to reply to your letter of January 12th with regard to the damaged Storrs sculpture.

We have had an increasingly difficult time in New York getting able people to make sculpture repairs and I am asking that, if it is possible to stop shipment of the damaged work, you have the repairs effected in Washington before returning the sculpture.

Thank you for your attention.

Sincerely yours,

Tracy Miller



NATIONAL COLLECTION OF FINE ARTS

January 20, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

This year, 1966, is the fiftieth anniversary of the establishment of the United States National Park Service. In recognition of this occasion the National Collection of Fine Arts plans an exhibition entitled American Landscape: A Changing Frontier to be held from April 27 through June 19, 1966. Our plans are for a major exhibition showing how great American artists have responded to unspoiled nature. The paintings will trace the artists' views of nature as they followed the frontier across our land. The natural beauties the artists celebrated have in important instances been preserved in our national parks. Although the exhibition will emphasize the nineteenth century, it will extend into the present, showing how contemporary artists pursue the frontiers even under the sea and in outer space.

We very much hope that you will allow us to include in the exhibition Movement - Sea or Mountain - As You Will by John Marin from your collection.

In the event you can agree to lend this work, you may be assured that all areas of the building as well as our exhibition gallery are under guard at all times and that the building itself is entirely fireproofed. The National Collection of Fine Arts would assume expenses for packing, crating and shipping of all loans. We will insure all loans to the exhibition on a wall-to-wall basis at the lenders' valuations, or accept the charge for insurance if a lender chooses to carry his own coverage.

In the hope that you will consider my request favorably, our loan form is enclosed. I look forward to learning your decision in the near future.

Sincerely yours,

David W. Scott, Director

*Best
M. of Fine Arts*

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12 January 1966

Edith Gregor Halpert, Director
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

This is to inform you that I greatly appreciate the following works which you so kindly offered for loan to our 25th Anniversary Year Exhibition of Marsden Hartley and John Marin, February 12 thru March 27, 1966.

MARSDEN HARTLEY'S
"Young Sea Dog with Friend, Billy", 1942

Hartley's
"Knotting Rope", 1931

John Marin's
"Red Sun", 1925 w/c


MARIN'S
"Bar Harbor-Mount Desert,
Maine", 1925
w/c

We ask that these be available for pick up by Santini Brothers, Fine Arts Division, 447 West 49th Street, New York (CO-5-3317) no later than January 21st. This should enable Santini Brothers to box and ship your painting/s no later than January 28th. Santini Brothers will, in the near future, contact you for an appointment for pick up of works.

Our insurance will be effective from January 17 until date of return.

Once again, thank you for all your cooperation.

Sincerely,


Donald J. Brewer, Director

DJB:tmg

*Please send loan agreement forms
and photos if you have.*

Rich Leahy

RICHARD G. LEAHY
517 HAMMOND STREET
CHESTNUT HILL 67, MASSACHUSETTS

January 24, 1966

Mrs Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs Halpert:

As you probably surmised when we visited you last week, my wife did not share my degree of interest in the Weber pastel. For this reason, and also since we would both rather hold out in hopes of obtaining a Charles Sheeler from you, we have decided not to accept your offer and purchase the Weber.

We did, however, share the same degree of enthusiasm for the Zorach "Frog" and consequently would like to acquire this bronze if it is still available. On the assumption that it is still for sale at the price you stated of \$1,200, would you forward it to us at the above address and bill me similarly?

Thank you again for the time you spent with us last week; we intend to come down to New York again in about another month and look forward to seeing you then.

Sincerely,

Rich Leahy

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MRS. BETHSABEE DE ROTHSCHILD
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HARRY SCHERMAN
ALBERT SCHIFF
JOSEPH SHALOM
MRS. REBECCA SHULMAN
J. MARTIN SEILER
HERBERT R. SILVERMAN
RUDOLF C. SONNEBORN
DR. WILLIAM STEINBERG
DONALD S. STEINFIRST
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MRS. JEROME L. STERN
MAX STERN
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LEE STRASBERG
JULIUS STULMAN
MILTON J. TAUBMAN
EDWARD M. M. WARBURG
HAROLD WEILL
MICHEL N. YARDNEY
MAX E. YOUNGSTINE
SAMUEL J. ZACKS
RICHARD ZEISLER
MRS. JESSE ZIZMOR

AFA
Pa. J. H.

MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

January 4, 1966

Marl - enclosed

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

At the request of Mr. Field I am enclosing his check for \$1,000.00 to apply on his account. This check is payable to the American Folk Art Gallery per the request of Miss T. Miller in her letter to me dated December 7, 1965.

After the above payment of \$1,000.00 a balance of \$8,000.00 remains on the two paintings--"The Lion Family, and Mother and Child".

Sincerely,

Edward J. Berne

EJB:jet
Enc.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINT MUSEUM OF ART

CHARLOTTE, NORTH CAROLINA

JANUARY 4, 1966

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

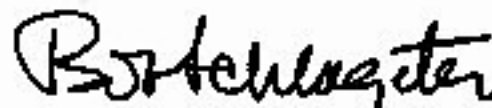
I AM SURE YOU ARE ALWAYS ON THE LOOKOUT FOR GOOD
TALENT, AND I AM ENCLOSING SEVERAL SLIDES OF A GOOD ONE.

MAUD GATEWOOD DID THEM: SHE IS GOING TO BE IN
NEW YORK JANUARY 27TH THRU 29TH (WISH I WERE, TOO.)

SCAN THEM, IF YOU WILL, AND RETURN THEM IN ENCLOSED
ENVELOPE, POSTAGE ATTACHED AND ADDRESSED.

SHOULD YOU HAVE ANY INTEREST, LET ME KNOW. IF YOU
HAVE ANY SUGGESTIONS ON A GALLERY THAT MAY BE INTERESTED, I
WOULD APPRECIATE IT.

SINCERELY,



ROBERT W. SCHLAGETER
DIRECTOR

RWS-LT
ENC.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

-2-

to the said work of fine art be deemed to be the agent of such artist and any proceeds from the sale of a work of fine art are hereby declared to be trust funds in the hands of the consignee to be held in trust for the benefit of the consignor and shall be deposited in a bank or trust company and shall not be mingled with other funds of or become an asset of such consignee, except that such consignee may thereafter withdraw from such trust account his agreed commissions."

2. "Whenever the consignee receives or deposits the proceeds of sale of a work of fine art he shall thereupon either remit such proceeds after deducting his agreed commissions or notify the consignor in writing of the name and address of the banking organization in which such deposit has been made and in either event shall further notify the consignor of the name and address of the purchaser of such work of fine art, the disposition of reproduction rights, if any, and the sales price and terms of sale therefor, and thereafter such funds shall be payable on demand of the consignor. Failure of the consignee to segregate and deposit said trust funds in a separate bank account shall be presumptive evidence that the consignee has misapplied said trust funds."

3. "It shall be unlawful for the consignee of a work of fine art to secrete, withhold, or otherwise appropriate to his own use or that of any person other than the consignor, his heirs or assigns such work of fine art or any of the trust funds to which the consignor is entitled as provided herein. A violation of this provision shall constitute a larceny in the degree as provided in the Penal Law of the State of New York."

4. "No consignee of a work of fine art shall refuse, or fail to permit or cause any other person to refuse, or fail to permit the consignor or his duly authorized representative (a) to examine during regular business hours, the books and records of the consignee to whom such work of fine art is consigned with respect to the consignment, the sale of the work so consigned and the proceeds from the sale thereof or (b) to render an accounting thereon upon not less than five days written notice demanding such accounting."

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRAND CENTRAL
STATION



Mrs. Edith Halpert (Downtown Gallery)
465 Park Ave.
N.Y.C.
N.Y.

January 7, 1966

Mr. Jeffrey Hayden
2410 Mandeville Canyon
Los Angeles, California 90049

Dear Mr. Hayden:

No doubt you were advised that I was not feeling well when you visited the Gallery. I have just returned to my duties and found the message regarding your desire to see some other examples of Spencer's work. Unfortunately, he left very little in the way of unsold paintings. We have a small group of drawings. In addition however, I have decided to release a very important early painting in oil, which we have been hoarding for a long period. A photograph of this will be sent to you shortly together with all the pertinent data. In addition to this small example, we have a superb large still life, which we repurchased from the estate of a collector who acquired this many years ago and retained it together with all his other purchases. His family - his sister, to be exact - has very little interest in art and we were fortunate enough to be apprised of this fact and repurchased quite a number of paintings and drawings, including the Spencer. If you are interested, I will be glad to send you a photograph, but the painting is large and relatively high in price.

I am sorry to have missed you and hope that when you are next in New York, you will stop off at the Gallery. It will be nice to meet you.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA



Flaten Hall Gallery
Department of Art
St. Olaf College
Northfield, Minnesota
January 18, 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of December 11, 1965, concerning our proposed Ben Shahn exhibit.

We are definitely interested and appreciate your willingness to assist us in presenting this show. Our school has a fine Arts' insurance policy that covers work in transit. The question we might ask is a rough approximation of the expenses anticipated in crating and shipping.

Another request has come up. Our publicity department wants a glossy photo of Mr. Shahn. They were in a rush for it so I tried to locate one in the Minneapolis-St. Paul area to no avail. Could you supply us with such a print?

Thank you again for your assistance.

Sincerely,

Arch Leean
Exhibit Chairman

EARL NEWSOM & COMPANY INC.
January 11, 1966

A. B. TOURTELLOTT
W. A. LYDCATE
J. R. NEWSOM

EARL NEWSOM
FRED L. PALMER

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

For estate and insurance purposes, I would like
to have some idea of the current value of the
following pictures which I bought from you:

"Pears" - a water color by Charles
Demuth

2500 -

"Resting" - a drawing by Yasuo Kuni-
yoshi

750 -

Perhaps you could also tell me the value of
"Bird # 1", a drawing by Leonard Baskin, which
I bought from your Christmas show of 1958 but
which may have come from some other gallery.

*He will
Beynrich*

I also own an Abraham Rattner oil (25-1/2 x
21-1/2) called "Composition - Fruit and Leaves"
and a small water color or gouache called "Bathers."
I bought them from Paul Rosenberg in 1955, but
since you now represent Rattner you may be able
to give me the best idea of their value.

*Sorry
Have to
see photos*

January 15, 1966

Mrs. John Moran
St. Paul Art Center
30 East 10th Street
St. Paul, Minnesota 55101

Dear Mrs. Moran,

Ben Shahn's drawing, "Confrontation" (our #532), and his water color, "The City - Events" (our #343), are unfortunately no longer available for exhibition.

Will you please cross "Confrontation" and "The City - Events" from your consignment list? Thank you, and good luck with your show.

Sincerely yours,

Howard Ross

Open

January 22, 1966

Mr. Henry Gardner
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Gardner:

Confirming Mrs. Halpert's telephone conversation, we
are noting below the current insurance valuation on
your painting by Charles Sheeler.

HARN ABSTRACTION, 1918 Conte & tempera 18x24" \$3500-4000.

Sincerely yours,

Tracy Miller

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

January 12, 1966

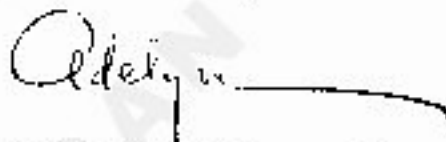
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Our handsome "Roots" show has been taken down and your most generous contributions will be returned to you next Tuesday, January 18th. I must report that when the tall John Storrs "Stone Panel with Black Marble Inlay" was being lifted out of its wood base, it was fitted in so tightly that it was necessary to work it back and forth to pry it free. In the process a piece of the stone broke off on the back edge. It does not show from the front nor when it rests in its base. However, we felt that we should let you know this and have reported it to our insurance company. We shall send the broken piece back to you separately, thinking that you would prefer to see the damage and have it mended there rather than here.

With our regrets that this had to happen to mar our record, especially with you, our most generous lender to the show, and with all best wishes,

Sincerely yours,



Adelyn Dohme Breeskin
Special Consultant
National Collection of Fine Arts

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

January 4, 1966

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York 10022


Dear Edith:

I really am so sorry to be such a bore!

But my poor donor of the Ben Shahn gouache is really pretty ill and consequently presses me constantly for an estimate of the current market value of the painting. I understand his concern for I know that he wants to have his affairs in good order. Could I ask you as a special favor to me to help me out? I will be most especially appreciative. If there is any fee involved for the appraisal, please, too, send it to me personally. Thank you, my dear.

Best wishes for a great New Year,

Yours sincerely,


Patrick J. Kelleher
Director

PJK:mlt

P. S. I have sent on a photograph of the painting with all the pertinent information.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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No. 77

THANK YOU!
Merci Beaucoup!
MUCHAS - GRACIAS
Dankeschön!

THE HIGH MUSEUM OF ART

280 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 878-8232

GUDMUND VIGTEL, Director

January 13, 1966

Miss Tracy Miller
Secretary to the Director
The Downtown Gallery
465 Park Avenue
New York, New York

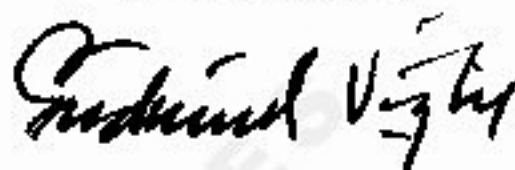
Dear Miss Miller:

Many thanks for your kind note. I am in touch with
the Art Dealers Association.

I hope to see you all before very long.

With best wishes,

Sincerely yours,



Director

GV:ab

24 No Valencia
Alhambra, California

Downtown Gallery
465 Park Ave.
New York, N.Y.

Gentlemen:

Yes, please do continue to hold my Ben
Shahn print. You will be receiving my check and
NEW address in Washington, to which the lithograph
may be sent, in a few days.

With the print, I would appreciate your
providing the following information, insofar as it is known
to you:

"condition of print, states, size and number of
impressions (if unknown, I would like your best
estimate of the number Mr. Shahn pulls of
his lithographs) date of execution, date of
impression, etc."

Thank you very much for your help.

Sincerely

Warren Oboluck

Warren Oboluck

January 21, 1966

Associated Hospital Service of New York
80 Lexington Avenue
New York, New York 10016

Gentlemen:

Please note that you are still addressing us at our previous location, 32 East 51st Street, although we have been at the address on our letterhead since last April.

Would you be good enough to change your records accordingly.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Ref: 60693
44

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 6, 1966

Mrs. Edith Gregor Halpert
The Downtown Galleries, Inc.
465 Park Avenue
New York, New York

Dear Edith:

We all hope that you are feeling better and stronger with each passing day.

I thought you would be interested in a few recent developments here, so here goes.

We have just received an estimate of the cost of air conditioning the entire building which comes to a little less than \$800,000, but does not cover any architectural work which would be needed to cover the ducts, etc.

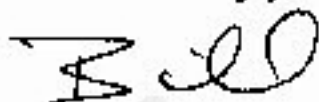
We have just accepted three canvasses by Milton Avery, Philip Evergood and Antoine Refregier.

And finally a good friend came up unexpectedly and plunked down \$1,000 as his initial contribution towards the Gallery of Twentieth Century American Art.

Jim Harithas tried to get over to see you last Tuesday, but the city was such a mess that he simply couldn't.

Do let us know how you are and if we can be of any help.

Sincerely,



Director

HW:wtk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions, each party is responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

were these sent to esth.

January 13, 1966

Mr. John Deegan
Santini Brothers
447 West 49th Street
New York, New York

Dear Mr. Deegan:

Confirming our telephone conversation this morning, this is your authorization to release Horace Pippin's LOVE LETTER (OR SUMMER FLOWERS) to Budworth when they call for pick up.

Would you be good enough to send us a copy of the receipt indicating that the pick-up has been made. Thank you for your courtesy.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1966

Mr. Richard J. Gonzales
48 Tiel Way
Houston, Texas

Dear Richard:

Since I owe you an explanation I may as well tell you the truth.

Shortly before your visit to the Gallery I had a concussion which was not properly treated and resulted in gaps of memory, which were responsible for a number of serious errors, including the Tajiri sale. I finally spent several weeks in the hospital, where the situation was taken care of properly and returned a few days ago in normal condition. So that there would be no gossip, my long absence was referred to as my "annual winter vacation". Now I am busy sending out explanatory letters correcting the additional errors I made.

As soon as I start getting about again I will try to find a Tajiri sculpture for you, hopefully in the same price range.

Meanwhile, I hope that you notified the bank to stop the check which was obviously lost in the mail together with the letter. Needless to say, all of this is most embarrassing for me and I hope that you will forgive and forget the entire episode. I hope also that I will have the pleasure of seeing you both when you are next in New York. You will find me normal and as cooperative as I had been in the past.

Best wishes for a Happy New Year.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

January 5, 1933

Mrs. Edith Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I hope you may join me in reserving Tuesday evening, February first, for a special occasion -- the formal opening of an exhibition of paintings by Mary Cassatt at Knoedler Art Galleries. The evening will be a benefit for the National Collection of Fine Arts of the Smithsonian Institution.

In my report to President Kennedy on the arts and government, I especially urged development of the National Collection of Fine Arts as a key factor in national support of twentieth century American art. The fact that this is now going forward under good auspices makes me hope very strongly that the benefit will be a success.

The formal invitation will be coming to you shortly.

Sincerely yours,

A. Heckscher
August Heckscher

Honorary Chairman for the Benefit

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

SALES & RENTAL GALLERY

WYMAN PARK
BALTIMORE 18, MARYLAND
CHEBAPEAKE 3-7680

January 16, 1966

M. Hart
Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Mrs. Halpert:

Last week Mrs. Breeskin selected three works
from your gallery to be included in our Selector's
Show, opening February 5th.

I am enclosing two copies of our consignment
sheet and would like to ask you to sign and
return one copy to us. Would you also add the
medium of the Broderson and all of the prices,
since I do not have that information?

With sincere thanks for your cooperation with
us, I am

Yours sincerely,

Elizabeth L. Hart

Mrs. Archibald Hart
Chairman

*noted
on
her
journal
T.*

OFFICE OF THE
CHAIRMAN AND PRESIDENT
410 PARK AVENUE, NEW YORK

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

We are pleased to enclose our check in the amount of \$4,095.00 in payment of the George L. K. Morris "Elegy on the Madison Square Garden, 1965-66", and to advise you that we are very pleased with the painting. It will be a most appropriate companion piece to the "Elegy on the Penn Station, 1963".

Sincerely yours,

Irving Mitchell Felt

WT
enc.

Oshawa E
 - Hurry E
 ✓ Watson E
 Hounding
 Zorath
 Page 2nd
 ✓ Kester
 ✓ Hester
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January 11, 1966

Mr. Edmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street N. E.
Atlanta, Georgia 30309

Dear Mr. Vigtel:

Mrs. Halpert is only just back in the Gallery, having been away throughout the holidays, and her correspondence is neck-high. Therefore, I hope you will understand that I am answering your letter in her stead. I am sure you will hear from her when she gets a bit more caught up.

Under the terms of a ruling by the Internal Revenue Service it is necessary that you obtain your valuation through the Art Dealers Association and you may write to them at 575 Madison Avenue, New York City for full particulars. I am sure that they will want three photographs of the work in question.

Come see us when you are in New York. My best regards.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 6, 1966

Lightolier
346 Claremont Avenue
Jersey City, New Jersey

Gentlemen:

We have received your statement with a request for payment of a balance of \$224.61.

It was our understanding that you were to pick up the fixtures not used, which are still here, packed and ready and can be picked up if you will give us one day's notice. Then we will be able to settle the bill finally.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

view to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 19, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

It was a pleasure to speak with you on the telephone. I'm sorry to say that something has come up and I will not be able to come to New York on Thursday. I shall have to delay my trip until Monday. At that time, I shall call you and arrange a meeting with you.

I have asked Dick for another floor plan which you requested; I shall bring it along with me.

I hope that you are feeling better and that you have recovered somewhat from your operation.

Sincerely yours,

JH

/ per ZDC

James Harithas
Curator

JH/edc

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Great Women in which we were
not included - They have
been turned over to our
Library archives!

With all best greetings
and hoping surely to see
you toward the end of
the month —

As ever —

Adelyn ^{Dressin}



1254 31st St. N.W.
Washington, D.C., 20007
Thursday, Jan. 4th, '66

Dear Edith: —

I was ever so glad to
hear your voice on the telephone
and to learn that you are
over that dreaded operation and
much the better for it. That
eternal grape-vine was at work
as usual and I had heard
that you were going in for it. Now,
for the New Year I just have
one big wish for you aside
from restored health and
that is that you find just
the assistant that you
need to keep your marvellous

1500 Carroll Street
Brooklyn, New York 11213

January 10, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

About five years have gone by since our collection was last appraised. Pauline and I would like to adjust our insurance for our paintings and sculpture to reflect the present market value of our collection. It would be very much appreciated if you could find a few moments out of your busy existence, at your convenience, to review the following and advise us as to the present market value in order that we may bring our insurance up-to-date. The list is herewith attached.

Many thanks for this and for all the help you have given us. We still hope to have you visit with us sometime in the near future. Best regards from Pauline and myself.

Sincerely,


Irving Brown

Encl: List of paintings and sculpture

P.S.

TWO LISTS ARE ENCLOSED. ONE LISTS THE PRICES AT WHICH THE PAINTINGS ARE NOW INSURED. THE OTHER LIST, SHOWING NO PRICES, IS FOR YOUR CONVENIENCE IN REPLYING.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

Endowment Fund Prospects

Mr. and Mrs. Arthur Altschul
Mr. and Mrs. Lee Ault
Bangor Publishing Co.
Mr. and Mrs. Armond Bartos
Mr. and Mrs. Leigh Block
Mr. and Mrs. Lawrence Bloedel
Mr. and Mrs. Selig Burrows
Mrs. Miller Chapman
David Daniels
Mr. and Mrs. Donald Dodge
Herbert Goldstone
Mrs. Iola E. Haverstick
Joseph H. Hirschhorn
William T. Kemper
Mr. and Mrs. Howard Lipman
Mr. and Mrs. A. A. List
Mr. and Mrs. Milton Lowenthal
Mr. and Mrs. Matthew A. Meyer

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

21-8-8

Pl note her
letter re
paid check
deposited
1/6/66

Pl check & ret
of urgent
deposited
Jan 6/1966

GEORGE DOUGLASS, INC.
Room 414, 103 Park Avenue, New York, New York successor to
FINE ARTS CONSERVATION LABORATORIES, INC.
305 East 47th Street New York 17, New York



~~RECEIVED~~

Murray Hill 3-0560

17 January 1966

"Piece of Wood" by Georgia O'Keefe, oil on canvas,
20" X 24-1/8", framed

CONDITION:

Surface dirty. Scratch upper right 6 inches long.
Scratch about 2 inches from left and 3 inches from
bottom, 1/4 inch long with paint loss. Scratch on
upper right corner.

TREATMENT:

Clean superficially. Eliminate scratches. Inpaint
where necessary with dry powdered pigment hand ground
in Methacrylate.

EL


George A. Douglass

GAD:bhd

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

January 22, 1966

To: Joe Mayer, Comet Ray Letter Service

Please make the following change in our ARTIST list:

Mr. Frederick L. Ottesen ✓ to
21 Avenue Friedland
Paris 8, France

Mr. Frederik L. Ottesen ✓
Iter Rue du Parc Montsouris
Paris 14, France

.....and the following changes on our MUSEUM list:

Mr. Robert M. Doty, Ass't Dir. ✓ to
Yale University Art Gallery
1111 Chapel Street
New Haven, Conn.

Mr. Robert M. Doty ✓
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Mr. Allan McNab ✓ to
Director of Administration
Art Institute of Chicago
Chicago 3, Ill.

Mr. & Mrs. Allan McNab ✓
850 Deloit Place
Chicago, Ill.

Dr. W.A.L. Beeren, Curator ✓ to
Dept. of Modern Art
Municipal Museum, Postbus 72
The Hague, Holland

Dr. W.A.L. Beeren ✓
Stedelijk Museum
Postbus 5080
Amsterdam, The Netherlands

....and the following changes on our PUBLICITY list:

Mr. Stuart Preston ✓ to
New York Times
229 W. 43rd St.
New York, N.Y.

Mr. Stuart Preston ✓
235 East 72nd St.
New York, N.Y. 10021

Mr. Fred W. McDarragh ✓ to
The Village Voice
61 Christopher St.
New York, 14, N.Y.

~~Mr. Fred W. McDarragh~~ ✓
Art Gallery Listing
The Village Voice
Sheridan Sq.
New York, N.Y. 10014

.....and the following changes in our CUSTOMER list:

Mr. & Mrs. H. Harvard Arnason ✓ to
239 Central Park West, Apt. 5A
New York, N.Y.

Mrs. H.H. Arnason ✓
165 West End Ave.
New York, N.Y.

Mr. & Mrs. Harris Steinberg ✓ to
55 East 86th St.
New York, N.Y.

Mr. & Mrs. Harris Steinberg ✓
22 East 36th St.
New York, N.Y. 10016

Mr. & Mrs. Richard G. Leahy ✓ to
8 Lee Road
Chestnut Hill 67, Mass.

Mr. & Mrs. Richard Leahy ✓
517 Hammond Street
Chestnut Hill, Mass.

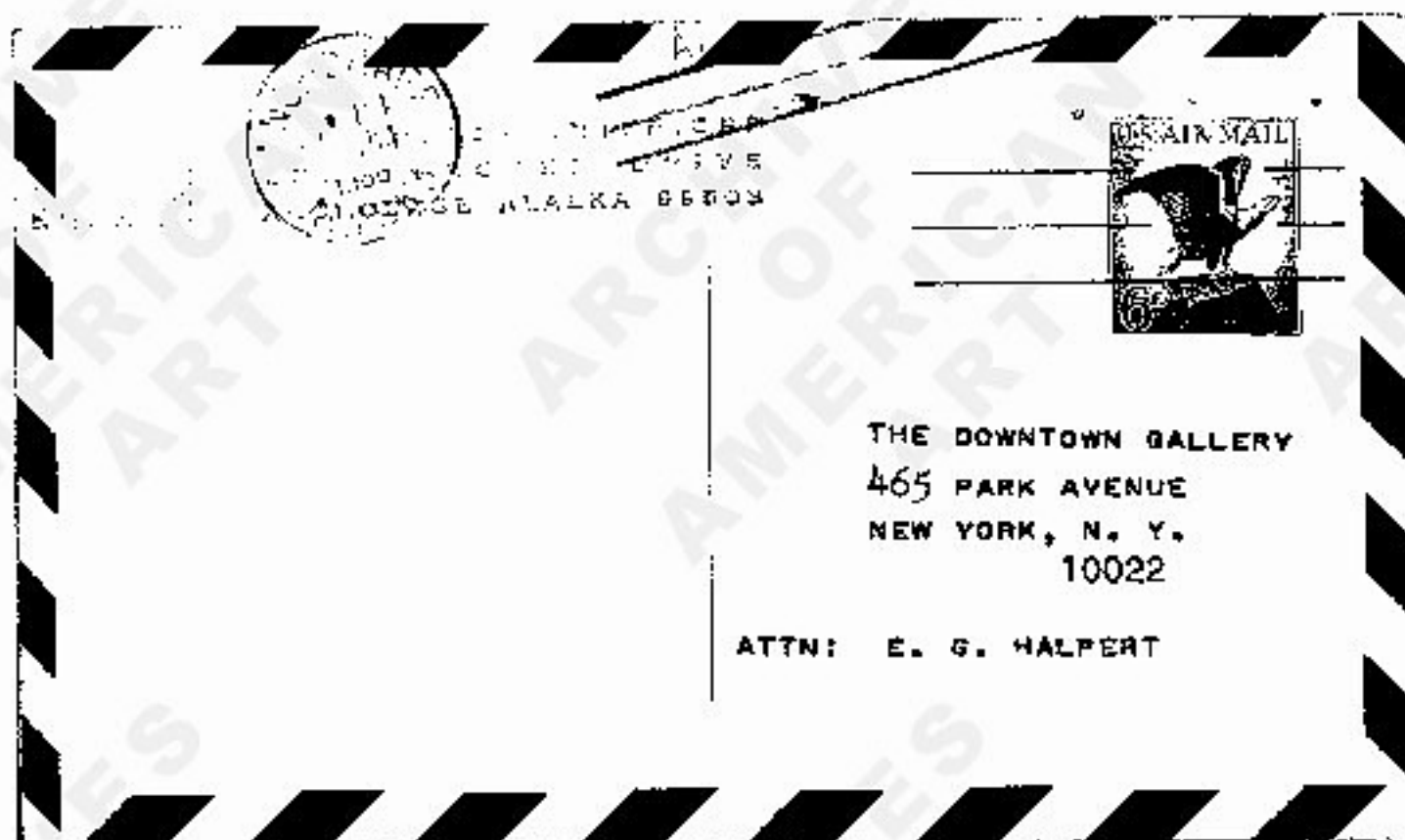
Mrs. Joan Avnet to
188 Kings Point Rd.
Great Neck, L.I., N.Y.

Mr. & Mrs. Lester Avnet ✓
7 Grace Avenue
Great Neck, N.Y.

(over)

due to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.





THE ARWIN GALLERIES INC.
WOODWARD 5-6510 • DETROIT 26, MICHIGAN
222 GRAND RIVER WEST
PAINTINGS • SCULPTURE • GRAPHICS • FRAMING

January 25, 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Dear Mrs. Halpert,

The following is a quote from your letter to me some time ago.

"I was deeply touched when the box of flowers arrived today. In retrospect I realized that it is the first time in my long experience that a dealer sent posies to me and it actually makes news.

It was so nice to meet you and to find that someone today shares my old fashioned attitude in connection with the function of a gallery. Thank you for coming in."

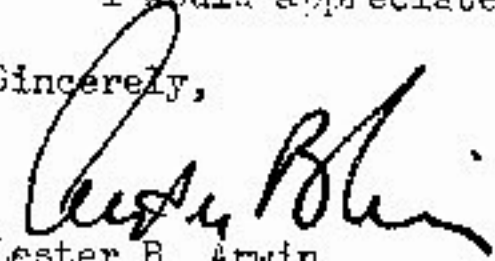
I still share your views and am probably the only dealer in Detroit that does. The others are all showing pop, op and slop or whatever is current and what they think is choice.

My news is that I have since built a new downtown gallery at street level and am doing well. It is handsome, well appointed, and well regarded (I refer you to L. Fleischmann, President of the Detroit Arts Commission, and Bill Sostick, Secretary of the Detroit Institute of Arts).

Now why can't we do something together? I will come and talk to you at your convenience.

I would appreciate your reply very much.

Sincerely,


Lester B. Arwin

DIRECTORS

MR. AND MRS. LESTER B. ARWIN

CONSULTING DIRECTORS

SARKIS SARKISIAN
EUGENE BORDINAT, JR.
FRANK W. DONOVAN

MRS. PHILIP A. HART
WILLIAM D. LAURIE, JR.
MRS. HOKE LEVIN

CABLEGRAM JANUARY 6, 1966

MR. TETSUO KOJIMA
NIHONBASHI GALLERY
1, 3-CHOME NIHONBASHI-TORI CHUO-KU
TOKYO JAPAN

UNLESS CHECK ARRIVES WITHIN ONE WEEK WILL HAVE TO TAKE ACTION.

EDITH HALPERT, DOWNTOWN GALLERY

*Sent
4:10 p.m.*

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SF-1201 (4-50)

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA204 (59)(13)MA324

M SPB248 PD 3 EXTRA ST PAUL MINN 19 257P CST

EDITH HALPERT

465 PARK AVE NYK

NEED IMMEDIATELY GLOSSY PHOTO OF BEN SHAHN

PATRICIA HEIKENEN ST PAUL ART CENTER ST PAUL MINN

(09).

1966 JAN 19 PM 4 58

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be published after a reasonable search whether an artist or not is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7, 1966

Mr. Norman DeHaan
152 East Superior Street
Chicago, Illinois

Dear Mr. DeHaan:

I am writing to offer you my humble apologies for the delay in sending you the photographs I promised. Shortly after the promise I went off on a vacation trip and when I returned I developed a virus which put me out of commission for some time. Now I am back in the saddle and decided that you may no longer be interested - or are annoyed - and am therefore writing to ascertain whether you would like to have the photographs sent on to you, together with the pertinent data in each instance. If so, I can get them out within a few days. Won't you please let me know.

I trust that you will understand that this was a rather unusual situation. In any event, I hope to hear from you shortly.

Sincerely yours,

EGH/tm

January 8, 1966

Miss Alice Lane
Educational Art Department
Houghton Mifflin Company
110 Tremont Street
Boston, Massachusetts 02107

Dear Miss Lane:

Upon receipt of your letter we ordered a print of SAFE by Ben Shahn from our photographer. When it arrives we will be very glad to forward it to you. Since this is an educational book for high schools, there will be no charge other than for the photograph and postage, a bill for which will be enclosed with the print.

Would you be good enough to communicate with the current owner of the drawing directly to get his permission for reproduction - a customary procedure. The name is John Hilson and his address is 920 Fifth Avenue, New York City.

Sincerely yours,

BGH/tm



The Connecticut Historical Society

1 ELIZABETH STREET, HARTFORD 3, CONNECTICUT 06105

~~AMERICAN~~
236-5621

THOMPSON R. HARLOW, Director

January 7, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

You will be interested to know that the Ammi Phillips exhibition, to which you are a lender, has generated interest from many quarters and has proven to be one of the most successful we have held. As we have done on occasion, we are planning to publish a critique on the Phillips show in the forthcoming issue of our Bulletin. There has been substantial controversy over many of the attributions, and we hope the publishing of this critique will encourage a re-examination of the paintings of Ammi Phillips.

The next Bulletin should be off the press around mid-February, some two weeks after the scheduled closing of the exhibition. We would therefore like very much to extend it through March 1 to allow sufficient time, following release of the critique, to give those interested an opportunity to study the pictures. We hope you will permit us to retain your loan for the extra month, after which it will be returned as soon as feasible.

Your early reply is urgently requested. To facilitate matters, I enclose a reply form requiring only your signature, should you agree to the extension.

Sincerely yours,

Philip H. Dunbar

Philip H. Dunbar
Assistant Director

PHD:jdm
Enclosure

*Please
use enclosure
Mar. 1st*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

.../continuation

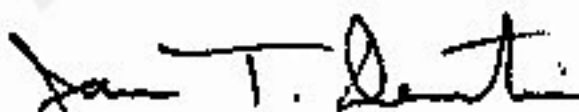
A well-illustrated catalog with several color reproductions will be a permanent record of the exhibition.

My purpose in writing at this time is to determine your reaction to this memorial exhibition which we are planning and to learn whether you might be willing to lend the very fine painting Zirchow II from your collection to honor one of this century's foremost artists.

If you should have any questions regarding our exhibit, please do not hesitate to contact me.

Looking forward to hearing from you at your convenience, I am

Sincerely,


James T. Demetrion
Curator

JTD/dm

January 5, 1966

Mr. Henry Geldzahler, Associate Curator
The Metropolitan Museum of Art
New York, New York 10028

Dear Mr. Geldzahler:

When you were at the Gallery some time ago to select a Weber for consideration, you expressed an interest in the work of John Storrs. At that time we did not have our complete stock on hand, nor the selling prices. With the new year we have both available and I will be very glad to show you the sculpture at your convenience and to quote you prices on all the items in our possession.

If you will let me know when it is convenient for you to pay us a visit, I would be glad to be at your service. I look forward to seeing you soon.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1966

THE PASADENA ART MUSEUM

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

We are presently occupied with the preparation of a major retrospective exhibition of works by Lyonel Feininger. Intended as a memorial to the artist, our exhibit will coincide with the tenth anniversary of his death. We are most pleased to have the full support of Mrs. Feininger for our project.

As you may know, the Pasadena Art Museum, is the depository of the Galka E. Scheyer Blue Four Collection and, as such, is proud and privileged to own not only many original works by Feininger but a highly interesting portion of his correspondence as well.

Because Feininger is significantly represented in your collection we wished to inform you of our plans for this exhibition. Since we intend the exhibition to be an important one, we plan to share it with two other institutions across the country. The itinerary for the exhibit is as follows:

Pasadena Art Museum	26 April - 29 May 1966
Milwaukee Art Center	10 July - 11 August
Baltimore Museum of Art	7 Sept. - 23 October

We will thus be able to return the works to their owners by November 10, 1966. Full responsibility for professional packing and handling, transportation, wall-to-wall insurance etc., will be ours, of course.

.../continued

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

10:20 AM

From the Desk of

ELI HALPER

[1966]

DEAR MRS. HUNTER

MANY THANKS FOR
A STAY THAT I
REALLY ENJOYED.

I AM LOOKING FORWARD
TO WORKING WITH YOU
AND WILL KEEP IN
CLOSE TOUCH
WITH YOU
↓



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNTIL NOW
IN NEW YORK
I HESITATED TO
WAKE YOU AFTER OUR
LATE HOURS - BUT
ALSO RECKON LEAVING
WITHOUT SEEING YOU -
BEST TO YOU
BOB. *[Signature]*

1/19/66

EGH

Esther Rattner has had a letter from St. Paul Art Center asking for 3 Rattner drawings for their show. I told her they had made their selection and picked up already but she is in a sweat about it and thinks we should call St. Paul collect to see if it's too late.

I know you don't want to talk to her, but I can't just keep telling her to go to hell with your compliments, so can you tell me something new to tell her, please.

T.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 8, 1966

Mr. John Hilson
920 Fifth Avenue
New York, New York

Dear Mr. Hilson:

I have just returned to the Gallery after quite an absence. I want to thank you for sending me the Doi clipping for our records. This has been quite a year for us, with the loss of three artists - Stuart Davis, Charles Sheeler and Doi, all of whom I miss greatly. However, they will continue to live through the work they left behind.

Incidentally, we have received a request from Houghton Mifflin Company to reproduce the Ben Shahn drawing, SAFE, which is in your collection. This is for a United States history book by Wade, Wilder and Wade and we were glad to grant permission. However, I suggested that they write to you directly for yours as well as the owner of the drawing.

I hope that you and Mrs. Hilson will pay us a visit in the near future. Meanwhile, please accept my belated wishes for a very happy new year.

Sincerely yours,

EDH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 25, 1966

Mr. A. J. Burke
2600 Bellefontaine, Apt. C14
Houston, Texas

Dear Mr. Burke:

I am sorry to be so late in sending you the enclosed, but I have been ill and absent from the Gallery.

As you will note, your check for \$450. was returned to us by The Chase Manhattan Bank marked "insufficient funds". You will find this attached to your check. We are also enclosing a credit invoice together with the refund.

Incidentally, the painting we sent you was the one you chose, but no doubt it looked different without the frame.

Sincerely yours,

EDH/tm

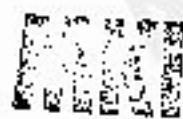
After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

14 JANUARY 1966

AM CONCERNED THAT THE PHOTOGRAPHS MENTIONED IN YOUR LETTER OF DECEMBER 11, 1965 HAVE NOT ARRIVED.

THE CLIENT IS STILL INTERESTED. CAN THEY NOW BE SENT?

THESE WERE BEN SHAHN OFFERINGS.



MFL KOHLER INTERIORS
2523 BROOKE DRIVE
ANCHORAGE ALASKA 99503

Mrs Mel Kohler

Jan. 4, 1966

MRS. JAMES F. MORGAN, JR.
ELEELE, KAUAI, HAWAII

Dear Mrs. Halpert -

We hung the painting in our
living room the day Isami died.
It is just perfect and we are sad
he didn't get to see it there.

By next month we should
be able to pay you off. So sorry
we've been so slow.

Thank you for your patience

Sincerely,

1/13 - Red Lila Morgan
Hob. -

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. MCFALL
PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA095 (23)(45)MB121

M CA379 PD 3 EXTRA-CHICAGO ILL 17 1100A CST

EDITH HALPERT, DOWNTOWN GALLERY

465 PARK AVE NYK

WOULD APPRECIATE RECEIVING PHOTOS WITH PRICE MEMO REGARDING
MODERN WOODMEN INSURANCE PROJECT AT YOUR EARLIEST CONVENIENCE

NORMAN DE HAAN 152 EAST SUPERIOR

(38).

DEC JAN 17 PM 1 25

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SF1201(R2-66)

CUSTOMER list changes (contd)

Mr. & Mrs. Theodore E. Stebbins Jr.
Four Hawthorne St.
Cambridge 38, Mass.

to Mr. & Mrs. Theodore E. Stebbins Jr.
201 Huron Avenue
Cambridge, Mass. 02138

Mr. & Mrs. Anthony Haswell
Route 5, Box 269
Tucson, Ariz.

to Mr. & Mrs. Anthony Haswell
4406 Southern Blvd.
Dayton, Ohio 45429

Again, thanks for your attention.

Sincerely yours,

Tracy Miller
Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRAHAM PORTER, VICE PRESIDENT

Commerce Trust Company

KANSAS CITY, MISSOURI 64141

January 19, 1966

Mrs. Edith Halpert
Downtown Gallery, Inc.
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Our Rattner show has now ended and we are returning all the paintings to you by Railway Express today. They have been repacked in their original cases in the exact manner they came to us.

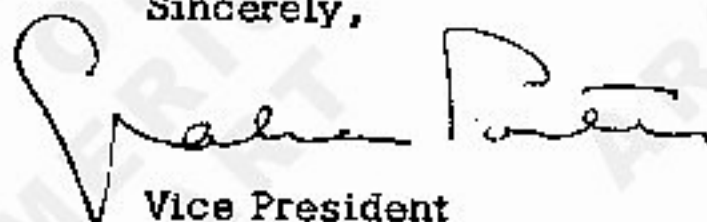
Enclosed are three copies of the review of the show given by Donald Hoffmann on December 26th. It's certainly not the sort of review I had hoped for, nor that will be pleasing to you.

Only one prospective purchaser evidenced an interest in buying a painting but that did not materialize.

I thought the show was quite handsome in our Garden Gallery setting but we were disappointed that more people did not come to see the show and to enjoy these exciting works of Rattner.

Thanks so much for allowing us to display his paintings.

Sincerely,



Vice President

GP/sim
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

APD

Trinity Cathedral in Newark

24 Rector Street - Newark, New Jersey 07102 - Telephone 622-4306

The Very Rev. Lellie I. Laughlin, Jr.
Dean

January 9, 1966

Dear Mrs. Halpert:

Don't worry about the changes in price. I have explained the situation to Mrs. Wood.

The Acquisition Committee meets tomorrow and will make their selection. I am secretly hoping that they won't choose the Fraktur, because I think it is a beauty.

I am looking forward to seeing you the next time that my wife and I get to New York.

Sincerely,

Lellie Laughlin

LIL,jrice

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

cc: Mr. Barr
Miss Miller

m. c. - Davis
Salt Shaker

(10)

January 3, 1966

Dear Mrs. Halpert:

Your letter of December 30, 1965 was in this morning's mail and I want to send you immediately this acknowledgment of its receipt and of your gift to the Museum of your reserved life interest in the Stuart Davis oil, Salt Shaker, in which you had previously given the Museum a remainder interest.

The picture itself is, of course, already in our possession, having been delivered to us at your request after the close of the Smithsonian's Stuart Davis show on December 7.

While you may use this letter as the Museum's acknowledgment of your gift of the life interest, a more formal document will be sent to you as soon as your gift has been reported at the January meetings of our Committee on the Museum Collections and Board of Trustees.

Mr. Barr has been in Florida since early December but will return tomorrow. I know he will be pleased to learn of your very generous gift.

Sincerely,

Betsy Jones
Executive Secretary

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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Mrs. Edith G. Halpert 2

January 11, 1966

I would be very grateful for any estimates you are willing to give me. I will be satisfied if you merely put the figures on this letter and return it to me.

Sincerely yours,



Fred L. Palmer

FLP:mb

For publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1966

THE DOWNTOWN GALLERY

EDITH ORIGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

January 15, 1966

Mr. William Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Mr. Steadman:

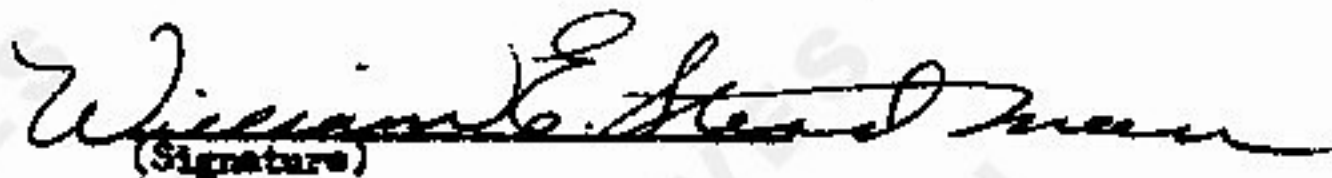
As the wording with regard to insurance is a little unclear, we want to be certain that you are insuring the Euhn BACKPACK RIDER for its full amount - \$18,000. - partial to total, either under your own policy or by whatever special arrangements you customarily make.

Would you be good enough to sign and return the carbon copy of this letter to verify the above.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert


(Signature)

January 21, 1966

Mr. Warren Obluck
24 North Valencia
Alhambra, California

Dear Mr. Obluck:

We are still holding for you the Ben Shahn silkscreen
MAXIMUS for which you left a \$50. deposit on November
6, 1965.

As our stock is becoming very low on this particular
print, we are anxious to know if you still wish it
held. We would very much like to send it out to you
if you would be good enough to send your check for
the balance (\$300.) and let us know where it should
be shipped.

I will be most grateful for word from you.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions,
neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

cc: Miss Miller
Miss Dudley
Mrs. Stone

January 13, 1966

Dear Edith:

This week we held meetings of the Committee on the Museum Collections and Board of Trustees and had our first opportunity to report to them your generous gift in December of your reserved life interest in the Stuart Davis Salt Shaker. Needless to say the gift was received with real enthusiasm.

Salt Shaker, as you know, is a picture we have all admired for many years. When you first gave us a remainder interest we were grateful for the assurance it gave us that we would eventually be able to hang this picture on our walls. We did not expect that this would happen, however, for many years to come. Your relinquishing of your life interest, enabling us to have the picture now, is an unexpected and very welcome action. I share Alfred Barr's feeling that the painting is among the best early works by one of our greatest twentieth century artists.

The enclosed formal receipt is simply a token expression of our Trustees' gratitude to you, to which I add my own.

Sincerely,

James Thrall Soby, Chairman
Committee on the Museum Collections

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
165 Park Avenue
New York, New York 10022

Not to publishing information regarding sales transactions, securities are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 50 years after the date of sale.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Portrait Show:

Osborn - Low Motel - (P)

Pascia - Pop Hart (P)

Rattner: Happy Birthday
Henry Miller

Melunkee Art Co
750 N. Lincoln Mem
Drive

M'Whee 53202
Mr. Edw B. Nissen

Kalsh (P)

Inner Circle: Sep or 16
p/u Oedipus of Plato Aug -
Dec 1940

Remick: Purple Pupp (P)

Starr: Child w/ Bangs {daughter
Cook (wife) (P)

Davis: Max I & II

Davis - Gas Joyce 1922 (P)

Dove: L w/c wife 1933

Kahn: ~~Sylvia Delaney~~

Kumayash - Cropper (P)

Candid Photos (5 off Port)

Shahn - Monroe Wheeler: W.C. Williams

Lumi Ornamentary - (P)

Head of Katerjanna

Siporin ~~W.D. Dignone~~ Jack Levine

Stella: Deep Port (P)

Moore: St. Thos. Aquinas

GEORGE DOUGLASS, INC.
Room 414, 103 Park Avenue, New York, New York successor to
FINE ARTS CONSERVATION LABORATORIES, INC.

205 East 17th Street New York 17, New York



XXXXXX

Murray Hill 3-0560

15 January 1966

"Dark Painting" by Georgia O'Keeffe, oil on canvas, 24"
X 28", framed

CONDITION:

Pinhead size puncture with paint loss 1 inch from top
and 1 inches from right. Multiple scratches with some
paint loss on bottom left. Multiple minute paint
losses on top left and bottom right corners. Slight
bulging 3 inches top and 10 inches from right, 2 inches
long. Has been surfaced with thick coat of varnish.

TREATMENT:

Remove varnish. Remove from stretcher and flatten.
Patch puncture and fill with gesso. Inpaint where
necessary with dry powdered pigments hand ground in
methacrylate, flatten bulges. Resurface by spraying
with a matte coat of co-polymer iso and n-butyl metha-
crylate.


George A. Douglass

GAD:bhd

due to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

the sellingest radio in Phoenix

January 5, 1966

KRIZ
FM
92.1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery
New York, New York

Dear Sir:

I would be interested in knowing if there are prints available of the work by Morris Broderson. Would you kindly forward to my attention, any available information you might have.

Sincerely,

RADIO STATION KRIZ

Shirley Harnore
Shirley Harnore

SL/jsg

January 5, 1966

Mr. Alan Fern, Assistant Chief
Prints and Photographs Division
Library of Congress
Washington, D. C. 20540

Dear Mr. Fern:

I am so sorry to have missed you and Mr. Breitenbach during your recent visit to the Gallery.

Several days ago I had a lengthy conversation with Mrs. Sheeler, who will be very glad to show you photographs and negatives, all of which are in her possession. As I know very little about this medium, I think it would be best to work directly with the artist's widow. I will be glad to set up an appointment for you at her home in Irvington-on-Hudson, New York - if you will let me know when it would be most convenient.

Unfortunately, there are no Sheeler lithographs available, as they were all produced many years ago and were sold out entirely. I have two or three in my own private collection, but of course those are not available. In the event that any may turn up in the future I will be very glad to advise you accordingly.

While there are a number of the Stuart Davis lithographs in our stock, the estate has not been settled as yet and until we get the green light from the attorney, none of this artist's work may be offered for sale. In this instance also I will communicate with you the moment the estate is unblocked.

Sincerely yours,

EOH/tm

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

January 20, 1966

Mrs. Edith Halpert
Director, The Downtown Gallery
Ritz Tower
465 Park Avenue
New York, N. Y.

Dear Edith:

We are planning an exhibition of the work of Negro Artists for early autumn. Knowing that you have done a great deal to bring colored people forward and help them, I wonder if you have a number of suggestions for me. I think, of course, of Jacob Lawrence. Who else can you suggest?

Try to dictate a little note to me about this right away as we may circulate this exhibition and must move very quickly.

Yours hastily,

A handwritten signature in dark ink, appearing to read "Frederick S. Wight".

Frederick S. Wight
Chairman
Department of Art

FSW:mm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 12, 1966

Mr. Harry Salpeter
42 East 57th Street
New York, New York

Dear Mr. Salpeter:

Mrs. Halpert has decided to purchase the Stella STEEL
WORKER, which we had borrowed for our Christmas Exhi-
bition.

Would you therefore be good enough to send us your
bill for this work and we will expedite payment.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

gym

January 22, 1966

Mr. Paul Mocsanyi
New School for Social Research
66 West 12th Street
New York, New York

Dear Mr. Mocsanyi:

As you requested, I am supplying below the current in-
surance valuation on your painting by Abraham Rattner.

STORM COMPOSITION #1, 1955 Oil 30x40" \$4250.

Sincerely yours,

Tracy Miller

GEORGE DOUGLASS, INC.
Room 414, 103 Park Avenue, New York, New York successor to
FINE ARTS CONSERVATION LABORATORIES, INC.
305 East 47th Street New York 17, New York



rior to publishing information regarding sales transactions,
weathers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
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XXXXXXXX

Murray Hill 3-0560

20 January 1966

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Do1
"Distant Hills" by ~~Arthur G. Dove~~, 30" X 48",
unframed

CONDITION:

Paint surface dirty. Stretcher too weak to support
canvas. Canvas wavy and bulging. Stretcher marks
on canvas. Abrasions right and left center. Paint
losses around perimeter of painting. 6" scratch
and 2" scratch center. Large flake of paint lift-
ing from canvas at right upper corner.

TREATMENT:

Clean. Lay down loose flakes of paint with tacking
iron. Remove from stretcher and flatten. Remount
on new turnbuckle stretcher with two cross bars.
Fill with gesso and inpaint all paint losses. Sur-
face with methacrylate. Back with cardboard and
fit with hardware.

COST \$175.00

George A. Douglass
George A. Douglass

GAD:bhd

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ÉLY. 28-15

R. C. SEINE 27 B 10.309

Paris, 7th. January 1966.

Mrs. E. Halpert,
The Downtown Gallery,
465, Park Avenue,
New York. N.Y..

Dear Edith,

We are very worried at not having received any news from you and we hope that you are well and look forward to receiving a letter from you in the near future.

Enclosed are the cuttings from the Ottesen exhibition. There was also an article in the Beaux Arts Belge and in a number of other foreign reviews, which we will send as soon as we receive them.

We look forward to hearing from you and in the meantime my husband and I, and all the Galerie Coard join in sending you every best wish for the New Year.

Yours very sincerely,

N. Grilichess.

Mme Grilichess

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H E N R Y D R E Y F U S S

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NEW YORK OFFICE: 4 WEST 58TH STREET • NEW YORK, NEW YORK 10019 • TELEPHONE (212) 753-8030

HENRY DREYFUS
WILLIAM F. H. PURCELL

JAMES N. BURLIN
JAMES M. CONNER
NIELS DIFFERENT
DONALD M. GENARO

January 21, 1966

Mrs. Edith Halpert
Downtown Galleries
465 Park Avenue
New York, New York

Dear Edith:

May I impose on you?

You will recall that many years ago (1951) your gallery sold me a John Marin water color titled "Boat and Sea, Deer Isle, Maine Series #27."

The picture is 17-3/4" x 22" in size and was painted in 1927. The price was \$3500. It was reproduced in color on the cover of the catalogue of the Marin memorial exhibition.


On several occasions Museums have borrowed the picture, and we now have a request from the Museum in LaJolla, California.

For insurance purposes would you ^{your appraisal} vouchsafe an evaluation? In 1959 the picture was insured for \$6000, and I assume its value has increased. The La Jolla Museum suggests a \$12,000 evaluation.

All of this proves what good judgment you had in "making" me buy it. Doris and I have enjoyed having it enormously.

I hope this finds you hale and hearty. If and when you get to this coast, we would be delighted to have you call us.

Kindest regards from both of us.


HD:K

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C. ELMER MOORE
419 RUSSETT AVE.
SEAFORD, DELAWARE

January 6, 1966

Director -
The Downtown Gallery,
465 Park Avenue
New York, N.Y.

Dear Sir:

I have a number of what I believe are original pen sketches by Max Heber. One in particular is Balcony of which, according to Cahill's book on Max Heber, Mr. Albert Rothbart in New York had the oil. This sketch was given to a friend of Heber's and has a note under it from Heber. I also have a woodcut of his. Cahill's book is autographed by Heber, too.

Along with these sketches I also have several original Japanese prints by Hiroshige, Toyokuni & Kunisada.

Would you be interested in seeing these sketches and prints? If so, I would appreciate hearing from you. They are for sale.

Sincerely,

(Mrs.) Marian D. Moore

Box 187

Seaford, Delaware

19973

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1/7/66
Art Dept.

Curator in Charge of Prints
Downtown Gallery
32 East 51st.
N.Y.C.

Dear Sir:

Do you have a color print for sale
of The Holy Mountain by Horace Pippin
— if so, what size, what price please.

Do you have a catalog of prints
and books for sale?

I greatly appreciate it if
you'd correspond with me through
my home address at:

190-06 102 Ave.
Hallis, N.Y. 11423

Thank you very much, Very truly yours,
Sara Edwards Mitchell

January 6, 1966

Mr. William L. Moise
1139 Whitfield Avenue
Sarasota, Florida

Dear Mr. Moise:

Following is a list of purchases you have made from The Downtown Gallery, together with the dates and original purchase prices.

Lewandowski	FURNACE #5	Casein	2/50	\$125.
McLaughlin	UNTITLED	Oil	10/55	300.
Sheeler	THE MILL - BALLARDVALE	Tempera	1/56	750.
Marin	SEPT. SQUALL CAPE SPLIT	W.C.	2/62	1100.
Tam	OFF LOBSTER COVE	Casein	11/59	190.
Marin	SUNSET CAPE SPLIT, ME.	W.C.	4/60	400.
Dove	CLOUDS	W.C.	6/60	250.
Marin	DOWNTOWN N.Y.	Etch.	12/60	125.
Weber	AFTER THE BATH	Dwg.	6/63	250.
Dove	SWINGING IN THE DARK	W.C.	6/63	500.
Morris	RECEDING SQUARES	Oil	1/64	750.

I trust that this is the full information which you need.

Sincerely yours,

Tracy Miller

BCE/tur

January 18, 1966

Miss Lois Bingham
U.S. Information Agency
Exhibits Division
Washington, D. C.

Dear Miss Bingham,

Enclosed are the photos we have on hand, plus a bill.

"Portrait of a Man", 1911, was photographed by the artist, and you could probably obtain a print by writing directly to him:

Mr. William Lane
Kolsman Street
Lynn, Massachusetts.

Of the other four, "Unfinished Business" was photographed by O. E. Nelson, a notoriously slow workman, and though we will order the print and ask that it be sent directly to you, I don't think you should count on getting it soon. Photos of "Study for U. S. Conference Room Mural", "Windshield Wiper" and "New York Paris #1" will also be ordered and these you can expect shortly.

Sincerely yours,

Howard Ross

rior to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1966

Miss Alice Walker
Birmingham News
2200 Fourth Avenue North
Birmingham, Alabama

Dear Miss Walker:

After your telephone call on November 17th, we sent
you a photograph, at your request, of William Zorach
for reproduction in the Birmingham News.

Our covering letter indicated that this was our only
copy of this photograph and asked that you return it
to us as soon as you were through with it. As we have
not as yet received the photo, would you be good enough
to check on the matter and have it returned.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Rec'd
1/11/67

February 10, 1966

Dear Sirs:

In 1937 the Downtown Gallery published a catalogue entitled Children in American Folk Art. I would like to purchase a copy of this catalogue. Could you tell me to whom I must write and what is the cost? Thank you for your attention to this request.

Sincerely,

Doris Schoenhoff
Doris Schoenhoff

Mailing address:

Doris Schoenhoff
2912 Kincaid
St. Louis 14, Missouri

LOUIS J. LEFKOWITZ
ATTORNEY GENERAL



STATE OF NEW YORK
DEPARTMENT OF LAW

STATE OFFICE BUILDING
80 CENTRE STREET
NEW YORK 13, N. Y.
TELEPHONE: CORTLANDT 7-9900

January 25, 1966

Dear Friend:

I would appreciate your comments or suggestions with reference to the following proposed amendment to the General Business Law governing the artist-dealer relationship.

"Definitions

As used in this section:

(a) The term 'artist' means the creator of a work of fine art.

(b) The term 'fine art' means a painting, sculpture, drawing or work of graphic art.

(c) The term 'consignor' means an artist who delivers a work of fine art to an art dealer for the purpose of sale or exhibition and sale to the public on a commission basis.

(d) The term 'consignee' means an art dealer who receives and accepts a work of fine art from an artist for the purpose of sale or exhibition and sale to the public on a commission basis.

(e) The term 'art dealer' means a person engaged in the business of selling works of fine art.

(f) The term 'person' means an individual, partnership, corporation, association or other group, however organized."

1. "Whenever an artist delivers a work of fine art to an art dealer for the purpose of sale or exhibition and sale to the public on a commission basis, the delivery to and acceptance thereof by the art dealer is deemed to be 'on consignment' and such art dealer shall thereafter with respect

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330 West 72nd Street
New York 23, New York
January 24, 1965

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

A couple of years ago approximately, when you were on 51st Street, you had an exhibition of E. E. Cummings' paintings just after his death. I was wondering if you could tell me where or how I could see some of these again, or if one in particular which I was interested in at the time was sold. It was of an elephant and the price on it then was \$300.

Thanking you, I am

Sincerely,



(Mrs.) C. P. Driscoll



THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

REFERENCE DEPARTMENT
PRINTS AND PHOTOGRAPHS DIVISION

January 12, 1966

Dear Mrs. Halpert:

Thank you for your letter of January 5, and for being so very helpful about our requests.

I would appreciate it if you would arrange an introduction to Mrs. Sheeler, and set up an appointment at her convenience. I shall be in New York on January 25 and 26, and I could go out to Irvington either of those days. If they are inconvenient for Mrs. Sheeler, perhaps she could propose a time in February.

Please do keep in mind that we are looking for a copy of the Sheeler lithograph of the Barnes (we have the other three: Roses, Yachts, and the Delmonico Building). When I saw the print on your racks I had hoped it might be available for sale. And we shall wait patiently for the Stuart Davis estate to come unblocked; the main thing is that you remember our interest.

We were very sorry to miss you, the day we stopped by the gallery, but I understand you were on a vacation trip. After the hard season you have had, we surely cannot begrudge you a bit of relaxation!

I hope we shall have a chance to see you soon, though, and I look forward to hearing about a time for Mrs. Sheeler.

Yours sincerely,

Alan Fern
Assistant Chief

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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Dear Edith

1/5/66

Bunie Franzen & I saw
& picked Tracy up at 57th &
Park last night.

We were so Thrilled
to learn that you are so
very much better but wonder
if you shouldn't be dragged
off to St. Jim with Ed
Turner & me for a vacation!
If we men need a
vacation why doesn't a woman?!

However, I suspect there
isn't a man, even your
doctor, who could get you
to relax. Hence I expect you
won't come away and I'll
have to wait till February
when I hope to get you and
The Linderis & B.H. over for dinner.
Behave & happy New Year
Love
John

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK



THIS SIDE OF CARD IS FOR ADDRESS



The Downtown Gallery
465 Park Avenue
New York, New York
Attention: Mr. Tracy Miller

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W. P. MARSHALL, President

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MRS EDITH GREGOR HALPERT

DOWNTOWN GALLERY 465 PARK AVE NYK

DESPERATELY NEED CURRENT MARKET EVALUATION FOR THE SHAHN GOUACHE

STOP CAN YOU HELP ME OUT STOP IT WOULD BE APPRECIATED NO END

STOP

KELLEHER ART MUSEUM PRINCETON

SHAHN GOUACHE

(53).

609 - ~~452~~
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1966 JAN 14 PM 2

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January 5, 1966

Mme. Miura Grilichess
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Miura:

No doubt by this time you will have heard about my so-called "vacation" from the two charming ladies who were here shortly after I returned from the hospital - a few days ago. This will explain to you and to Ottosen my long silences and apparent neglect plus inefficiency. Within about two weeks I hope to be completely well and strong enough to get going on exhibition plans, specific dates, etc. and will send you a complete report on what we have sold and what we have in stock. Meanwhile I would very much like to have photographs of recent and other paintings which you would recommend for the exhibition together with your catalog of the recent show you had and whatever clippings you may have available. I have had to postpone so many exhibitions during the past year, what with the move, remodeling and my overall condition, but I will have to study the situation seriously to work out a complete schedule and plans for the new year and you will hear from me accordingly.

I hope you will forgive the long delays, etc. and I am sure that you will understand the why's and wherefores.

Meanwhile, I send you my affectionate greetings and best wishes for a very, very successful and happy year.

Sincerely yours,

EOH/tm

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can both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 20, 1966

Mrs. Dorothy Johnson
12600 Kilbourne Lane
Bowie, Maryland 20715

Dear Mrs. Johnson,

Here are your forms (including 3 which for reasons noted on
them must be scrapped), plus 2 additional ones.

Mrs. Halpert had a change of heart about the GEORGE GERSHWIN'S
EMERSON IN BLUE PART I, and will lend it. She also thinks
a 1920 pastel, A WALK POPPERS, has a good deal of the feeling
you want and is willing to lend it. I do not have a photo
of the pastel on hand but have ordered some; -- when is your
catalogue deadline?

You win on the MISS WOOLWORTH controversy. Photo included.
Also on the MURDERED FRUIT. Could you send us another form
for this?

You say you plan to reproduce all the Dove collages in your
catalogue. Do you have photos? -- have you contacted the
owners? Please let me know.

Sincerely yours,

Howard Rose

P.S. Do you need photos of the Folk Art pieces?

trip to see it and gave it plenty of space in the Times but his idea that Weber and Zorach were 'de Troop' is hard to take. To my mind the Weber alone is one of the best of all.

If you want more catalogues do let me know. I can send as many as a dozen -

Meanwhile, I'll let you know about the chances of a Venice showing for this summer. And I must thank you again for the Regue's Gallery of

Treasures, including the files, in order - someone also to relieve you of the overwork which you are so apt to indulge in. This is especially true since you live in the same building and I suppose always have. I think that you must find the person for yourself - no one can do that for you - but here's hoping!

Our "Roots" show is making its mark but without any great fanfare. However, people are looking at it carefully and all are enthusiastic. Hilton Kramer made a special

January 10, 1966

Dear Mr. Rose,

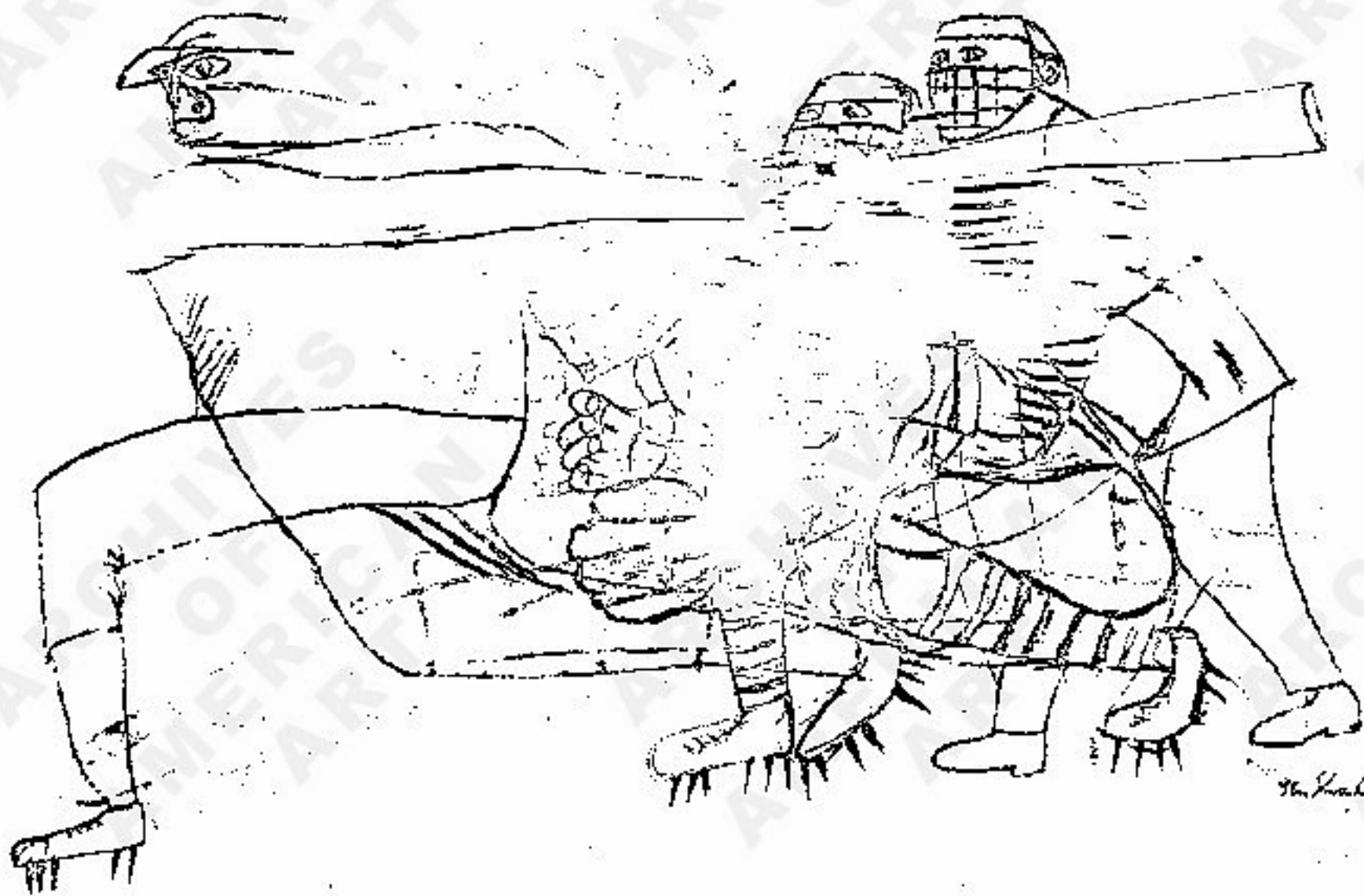
Sorry to bother you again, but I find we
need some dimensions for the Dove-Collage
catalogue.

Would you mind filling them in, and dropping
the enclosed card in the mail?

Thanks.



not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

January 7, 1966

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
485 Park Avenue
New York, New York 10022

My Dear Edith:

First let me say how much I enjoy the Max Webber book and lithograph, you could not have chosen a more welcome gift. Time has moved along so quickly since I last saw you and now it is 1966. I will add a note of spice in that all my friends ask each other, and later me, whose very sheer green negligee was hanging in my bathroom, so you see you can't get away with a thing.

I am very pleased to learn that you are feeling better and that your ear operation has been a great success. I was at Adelyn's when you called last Sunday and learned this good news.

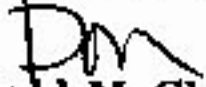
We are of course all sorry to see the end of the Roots Show. It is such an important statement and I only wish a major publication could come out of the exhibition.

The John Marin seascape which you kindly lent to our White House program looks especially handsome in the President's Reception Room. The company it keeps I feel is also good -- a Sheeler, Albers, O'Keeffe, Diebenkorn, Motherwell and Wyeth.

I am enclosing with this letter a fine article that Frank Getlein wrote about David Scott and the National Collection for last Sunday's Star and also Frank's comments from the New Republic on my White House program.

We all plan to be in New York for the College Art Association on the 28th, 29th and 30th, so I shall of course see you then. Thanks again for the grand Webber.

Sincerely yours,


Donald McClelland
Assistant to the Director and
Curator of Art
National Collection of Fine Arts

Enclosures

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700 NICOLLET AVENUE, MINNEAPOLIS, MINNESOTA 55402

My - which isn't often - I used
to live there - find it's a terrible
place to visit as the saying isn't
supposed to go -

All good wishes for the New
Year -
Will hope to receive another
'Scientist' soon -

Frederick W. Wacker